Musik aus alter Zeit

FÜR AKKORDEON

d v f m

Musik aus alter Zeit

Kompositionen aus fünf Jahrhunderten

Für Akkordeon ausgewählt und bearbeitet
von Helmut Reinbothe

VEB Deutscher Verlag für Musik
Leipzig

Vorwort

Zur Entstehung arteigener Originalliteratur für jedes Musikinstrument sind mehrere Voraussetzungen notwendig: das neue Instrument muß spieltechnisch relativ ausgereift sein; Interpreten, die hohen künstlerischen Ansprüchen genügen, sind erforderlich; dem Neuen gegenüber aufgeschlossene Komponisten müssen die typischen Klangmöglichkeiten dieses Instrumentes erkennen und für ihr Schaffen zu nutzen verstehen.
Oft liegen die Wurzeln der Literatur – und da macht das Akkordeon keine Ausnahme – in der Folklore, oder man sucht mehr oder weniger erfolgreich Wege in die professionelle Musik, die sich aber nicht immer als ästhetisch vertretbar erweisen, bis es zur Herausbildung eben jener eigenständigen „Originalliteratur" kommen kann.
So mußte auch das Akkordeon mehr als 100 Jahre warten, bis ihm durch Hugo Herrmanns „Sieben neue Spielmusiken" 1927 der Weg in den Konzertsaal geöffnet wurde. Im folgenden Zeitraum schrieben die Komponisten in aller Welt eine unterdessen schier unübersehbar gewordene Zahl von Solo- und Kammermusikwerken, führten das Akkordeon in die Sinfonik und die Oper ein. Dabei versteht es sich von selbst, daß die Tonsprache der Gegenwart dominiert.
Will der Pädagoge seinen Akkordeonschülern jedoch eine musikalisch umfassende Allgemeinbildung vermitteln, ist er auf Transkriptionen, wie sie für die Instrumente in allen Epochen der Musikgeschichte nachweisbar sind, angewiesen. Gerade die aktive Beschäftigung mit der Musik der letzten Jahrhunderte zeigt, wie sich ein Entwicklungsprozeß in Europa vollzog, der z. B. das harmonische Klangempfinden der Wiener Klassik aus Ansätzen allmählich vorbereitete, zur Blüte brachte und wieder auflöste. Harmoniefolgen aus der Zeit vor Johann Sebastian Bach können uns heute ebenso fremd berühren wie solche, die Komponisten unseres Jahrhunderts aufzeichneten. Wir erkennen, daß alle entstandenen Werte aus der Sicht formaler, polyphoner oder harmonischer Betrachtungsweise gewissermaßen nur Durchgangsstation, Anregung für weitere Entwicklungen sein können.
Die vorliegende Sammlung möchte dem Akkordeonschüler eine musikhistorische Orientierung geben, welche sich auf die Bereiche beschränkt, die dem Akkordeon besonders entgegenkommen. Im Interesse der Vielfalt wurden kleine Formen bevorzugt, die typische Klangelemente ihrer Zeit enthalten. Meistens entstammen sie der sogenannten Gebrauchsmusik, welche sich ohnehin nicht an starre Besetzungsformen hielt und mehr oder weniger Bestandteil unterhaltender Musik war.
Um einen möglichst anschaulichen Überblick zu geben, wurden die Kompositionen chronologisch geordnet. Unvermeidbar war die deutliche Lücke aus der Zeit nach der Wiener Klassik. In den Werken aus dieser Zeit findet sich fast immer eine sehr starke klangliche Fixierung auf eine vom Komponisten bestimmte Instrumentation, welche eine Bearbeitung für Akkordeon als ästhetisch nicht vertretbar erscheinen läßt. Trotz dieser Einschränkung kann dieser Band praktisch als „Musikgeschichte für den Akkordeonisten" bis zum Beginn der Originalliteratur für Akkordeon angesehen werden.
Fast alle Stücke sind auf dem Standardbaß-Akkordeon ausführbar und von geringem Schwierigkeitsgrad. Nur wenige benötigen für ihre Interpretation ein Instrument mit sogenannten Baritonbässen (Melodiebaß-Manual). Solche sind dem professionell-interessierten Spieler vorbehalten, sollen dem konzertierenden Solisten Anregung zur selbständigen Literaturauswahl nach Originalvorlagen geben, wie sie sich in den Kompositionen für Orgel, Cembalo oder Klavier finden lassen.

Alle Diskantfingersätze beziehen sich auf das Pianoakkordeon. Fingersatzangaben für die linke Hand beziehen sich in Zusammenhang mit ⊟- Registrierungen auf Standardbaß-System, bei Vorgaben von ⊖- Registrierungen auf Melodiebaß-Manual mit C-Griff.

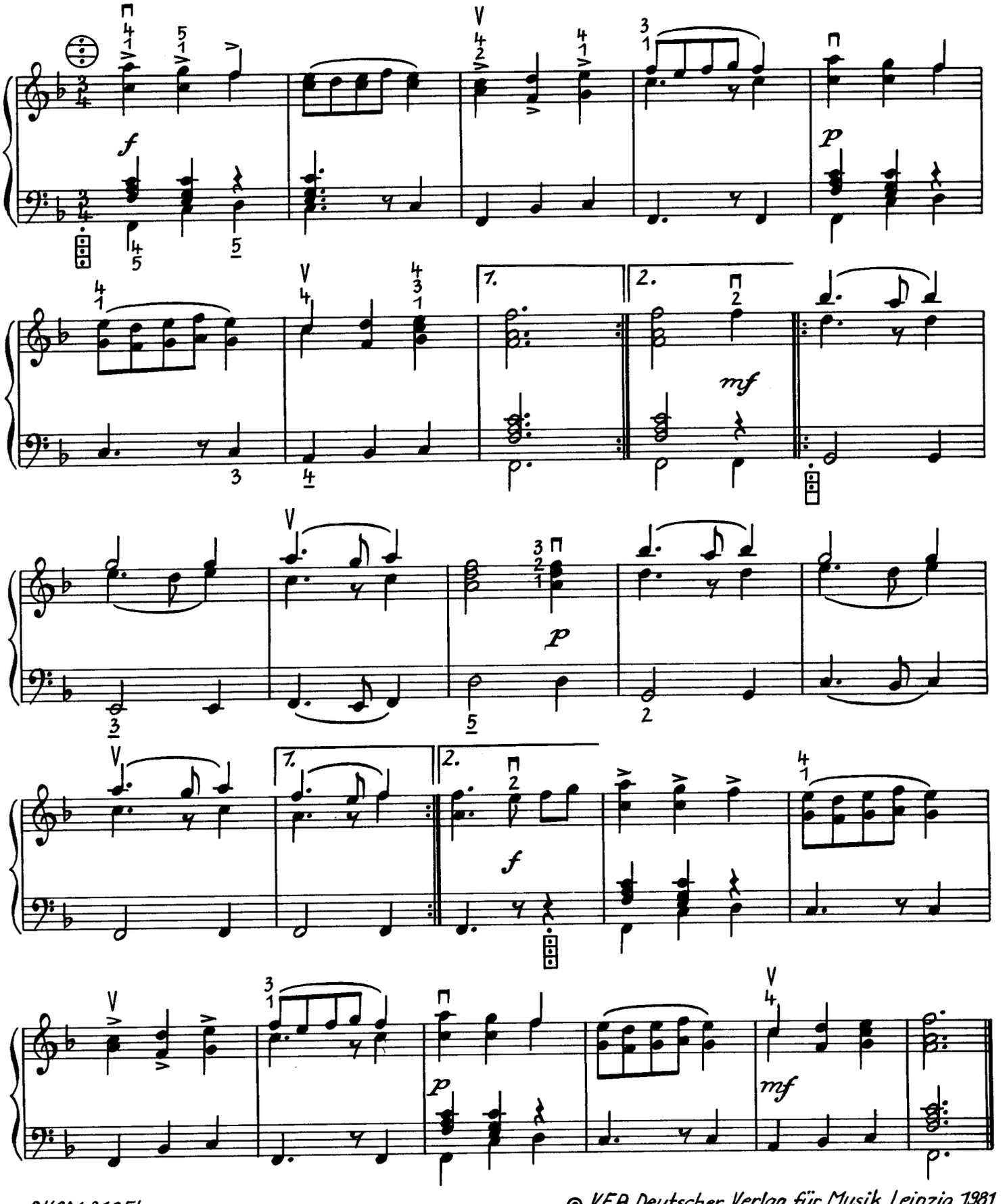
Verzierungen wurden im allgemeinen ausgeschrieben. Fast alle Angaben zur Phrasierung, Dynamik, Registrierung usw. sind lediglich als Anregung des Herausgebers aufzufassen und werden von Fall zu Fall instrumentenbedingt verändert werden müssen.

Januar 1980 Helmut Reinbothe

Gaillarde · Saltarelle

Anonymus, aus Pierre Attaignants Sammlungen (um 1540)

Gaillarde



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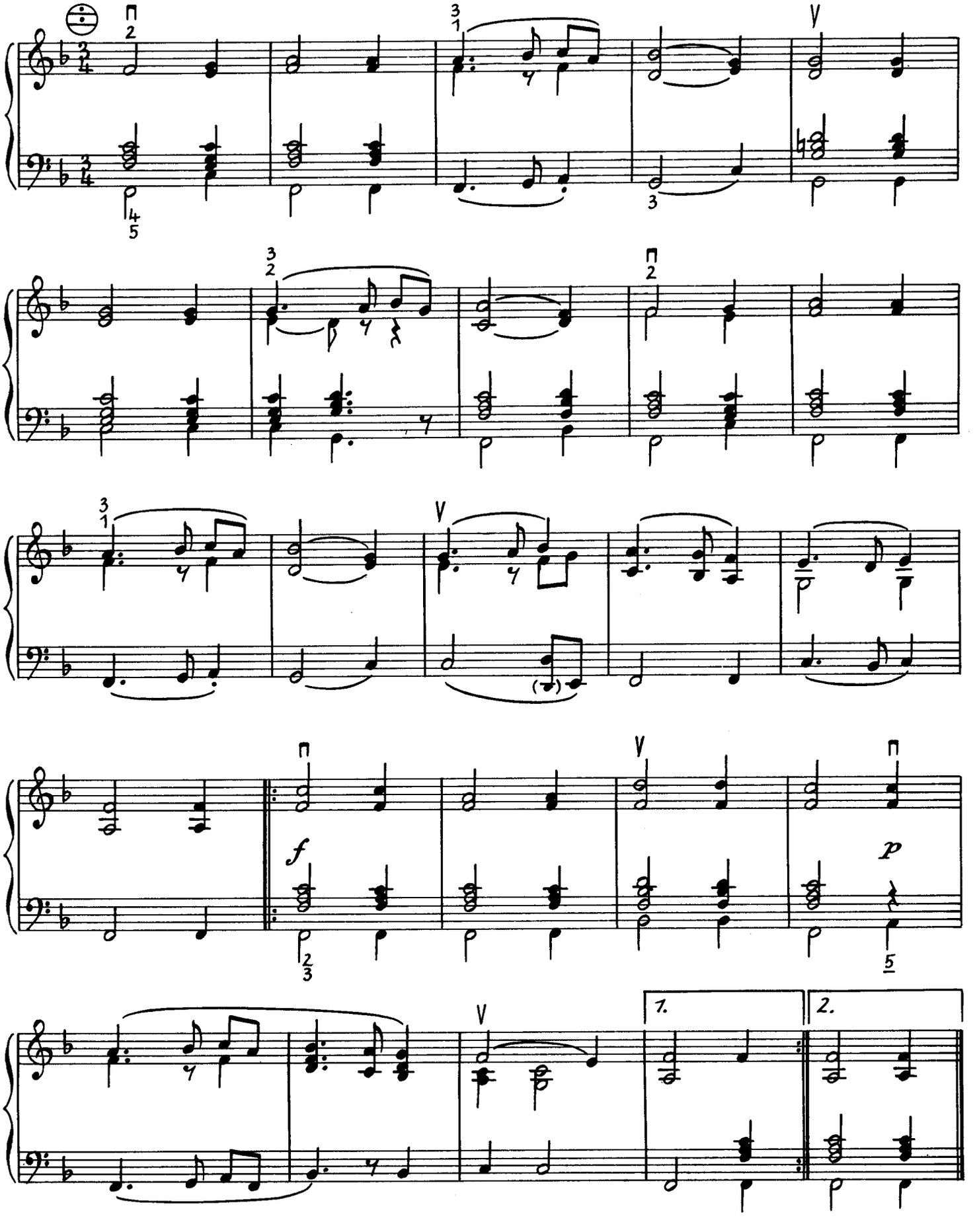
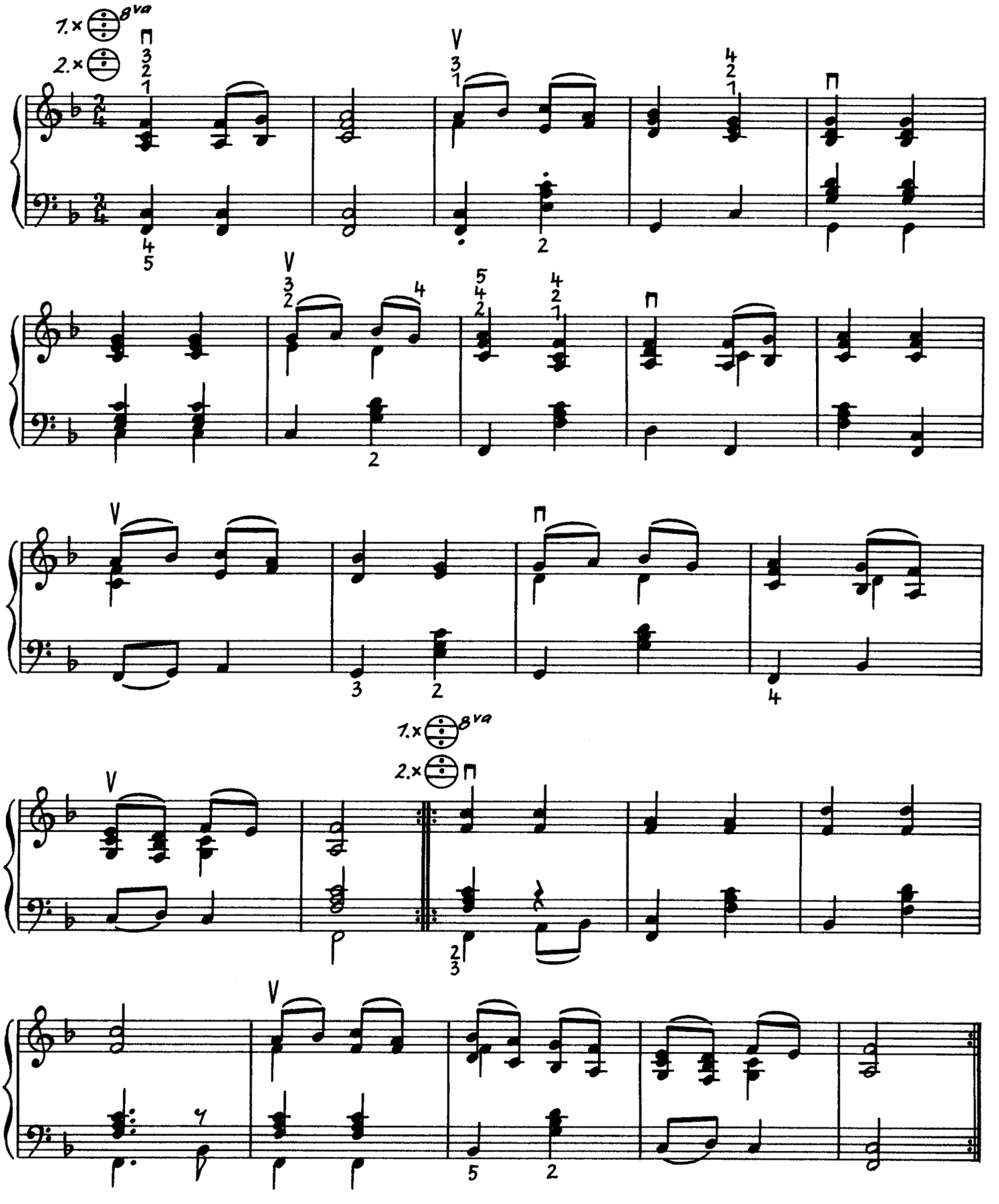
Saltarelle



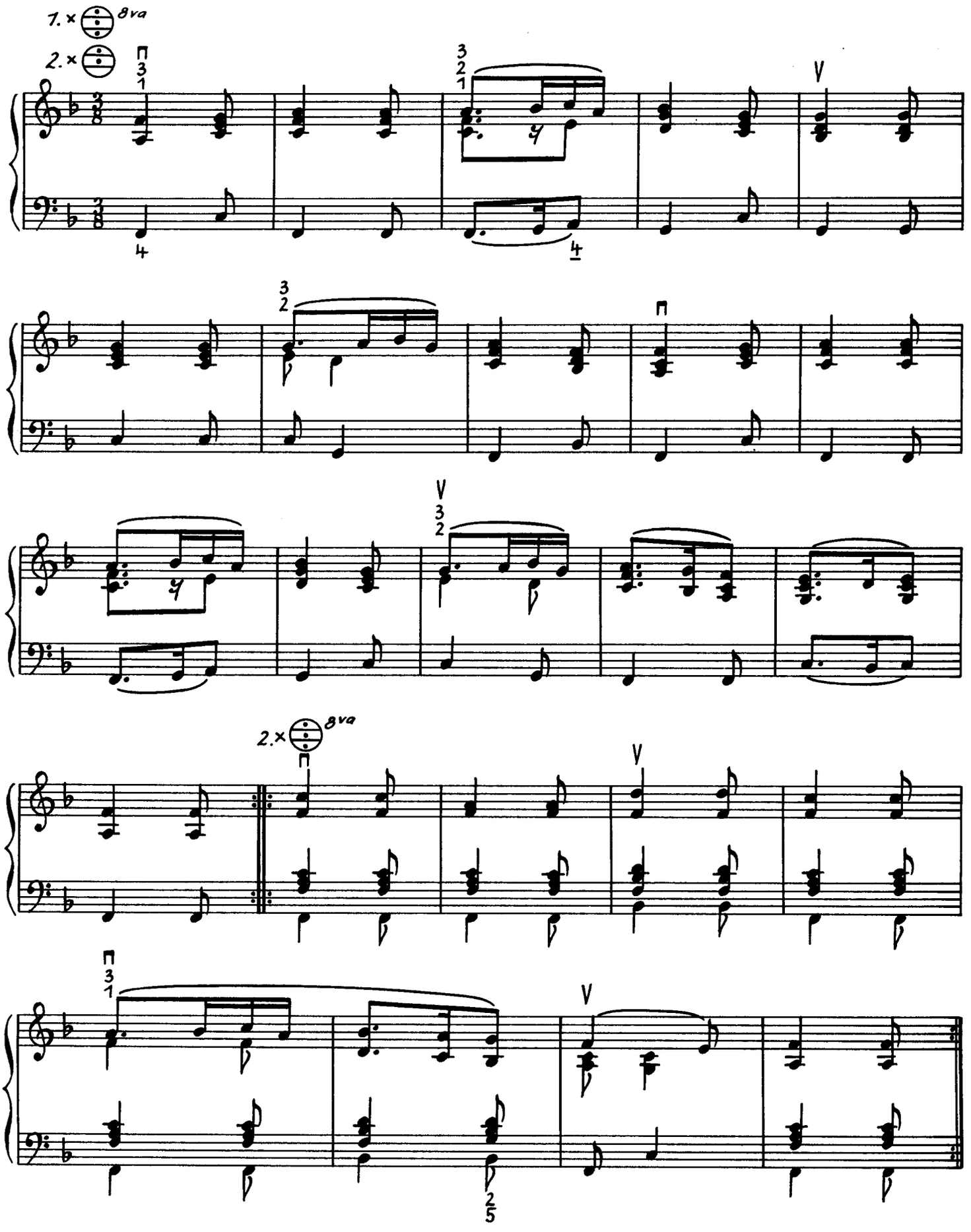
Ronde · Saltarello

Ronde

Tilman Susato
(Ende 15.–Mitte 16. Jh.)



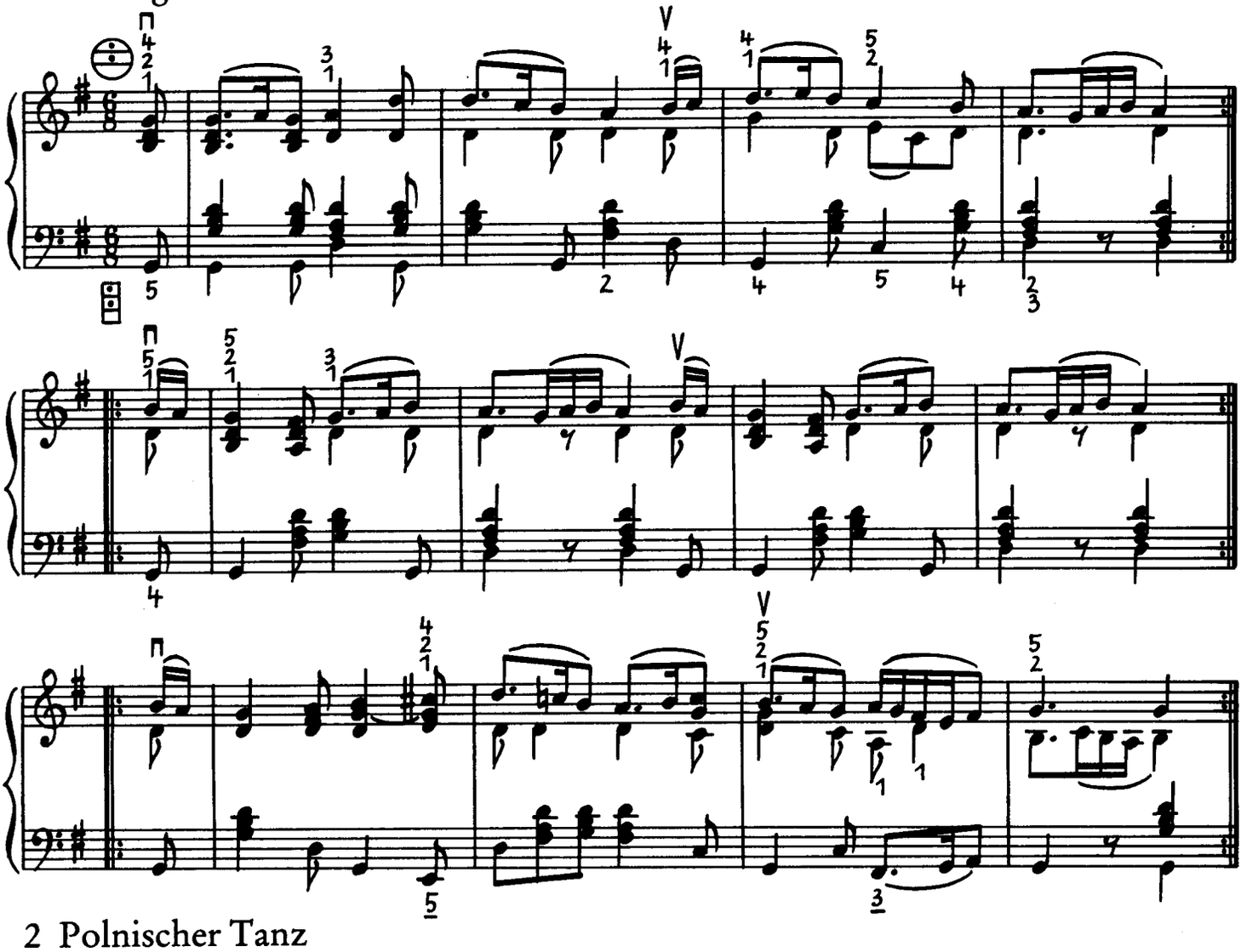
Saltarello



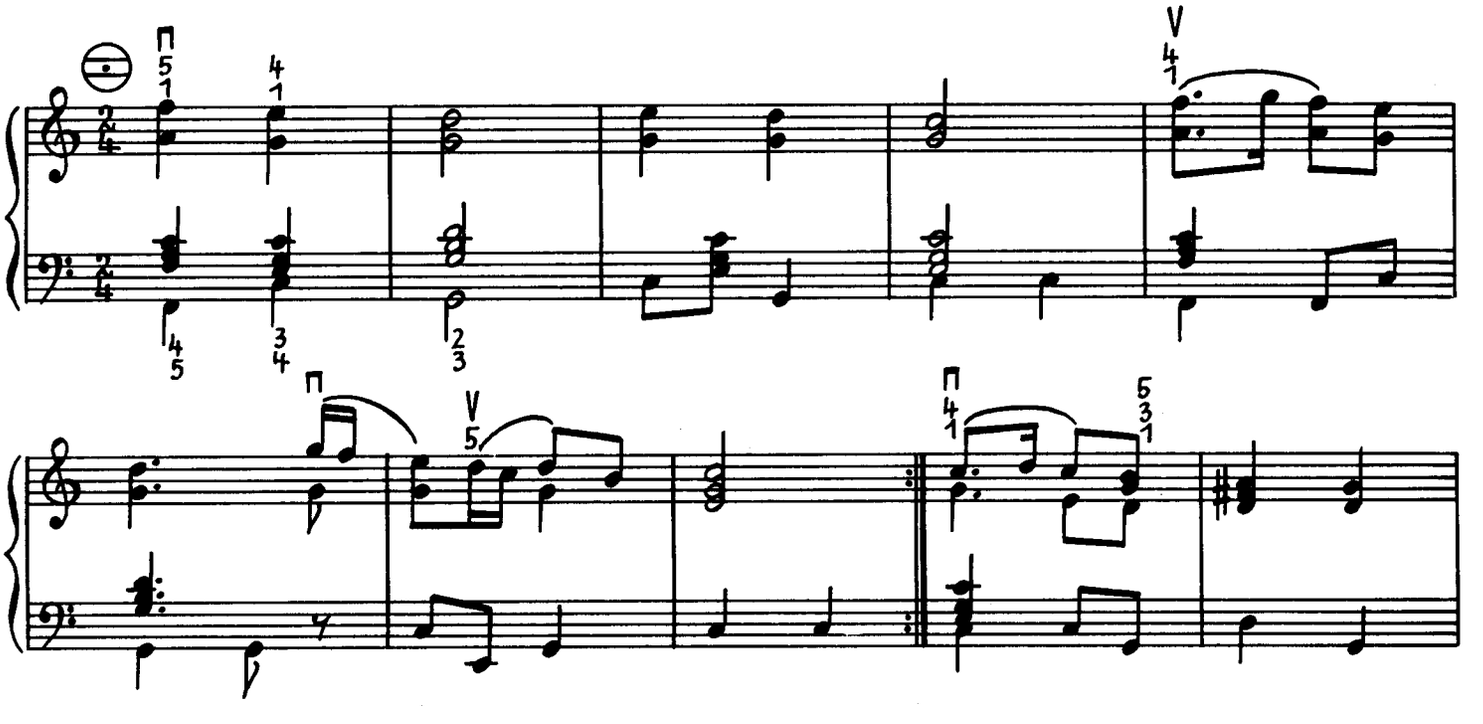
Drei Tanzstücke

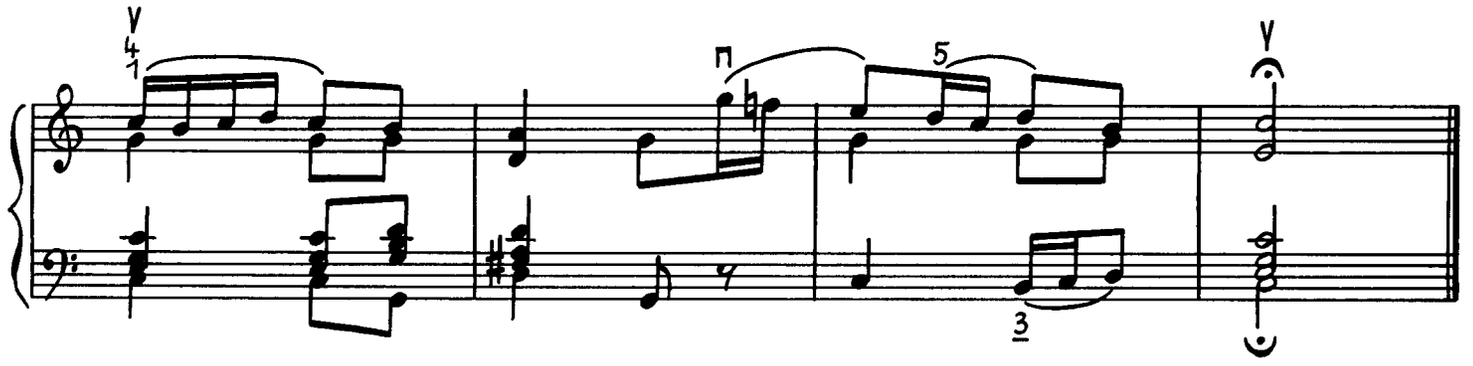
August Nörmiger
(um 1560–1613)

1 Aufzug

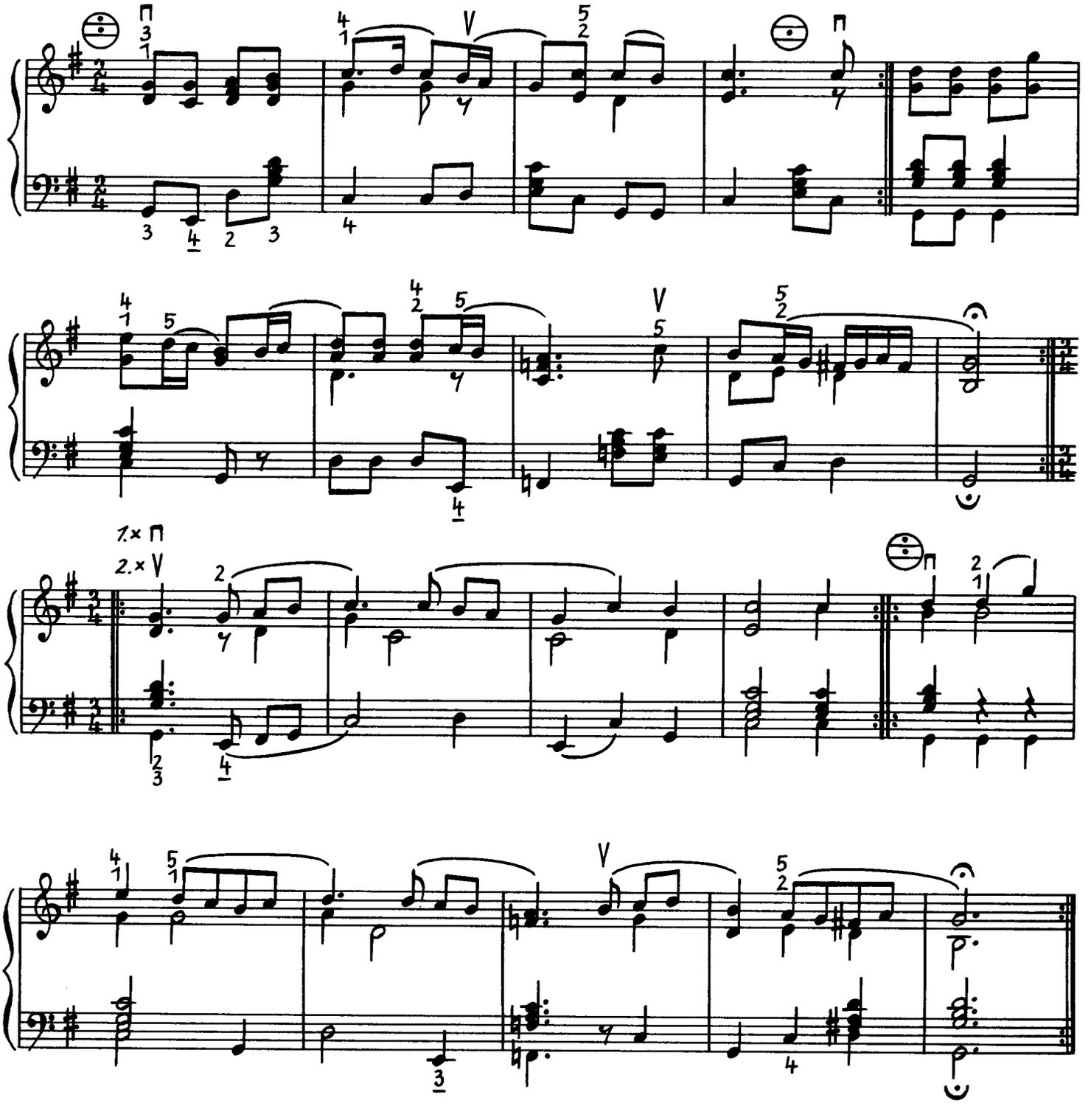


2 Polnischer Tanz



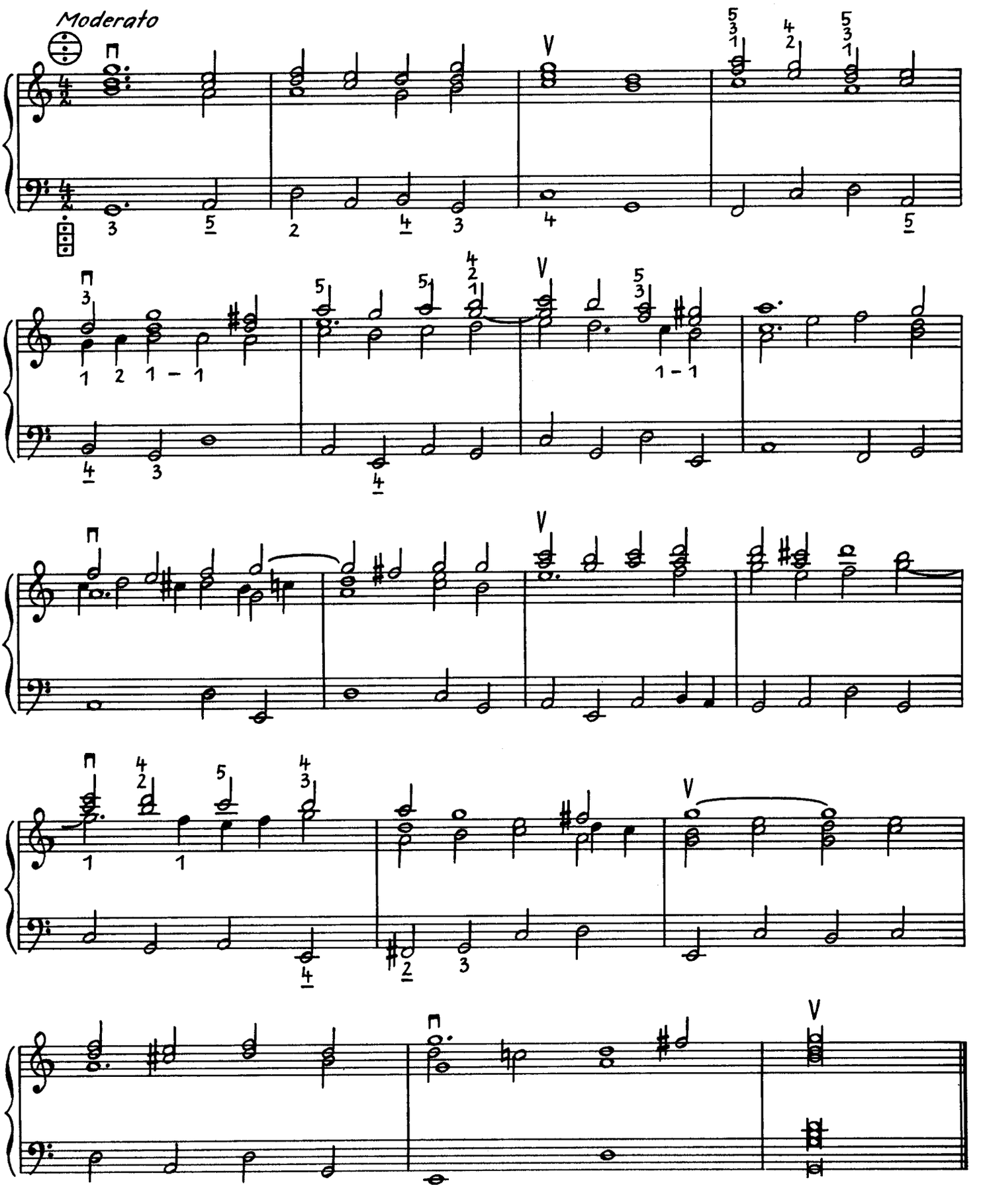


3 Teutscher Tanz



Postludium

Michael Praetorius
(1571–1621)



Vier Correnten

Girolamo Frescobaldi
(1583–1643)

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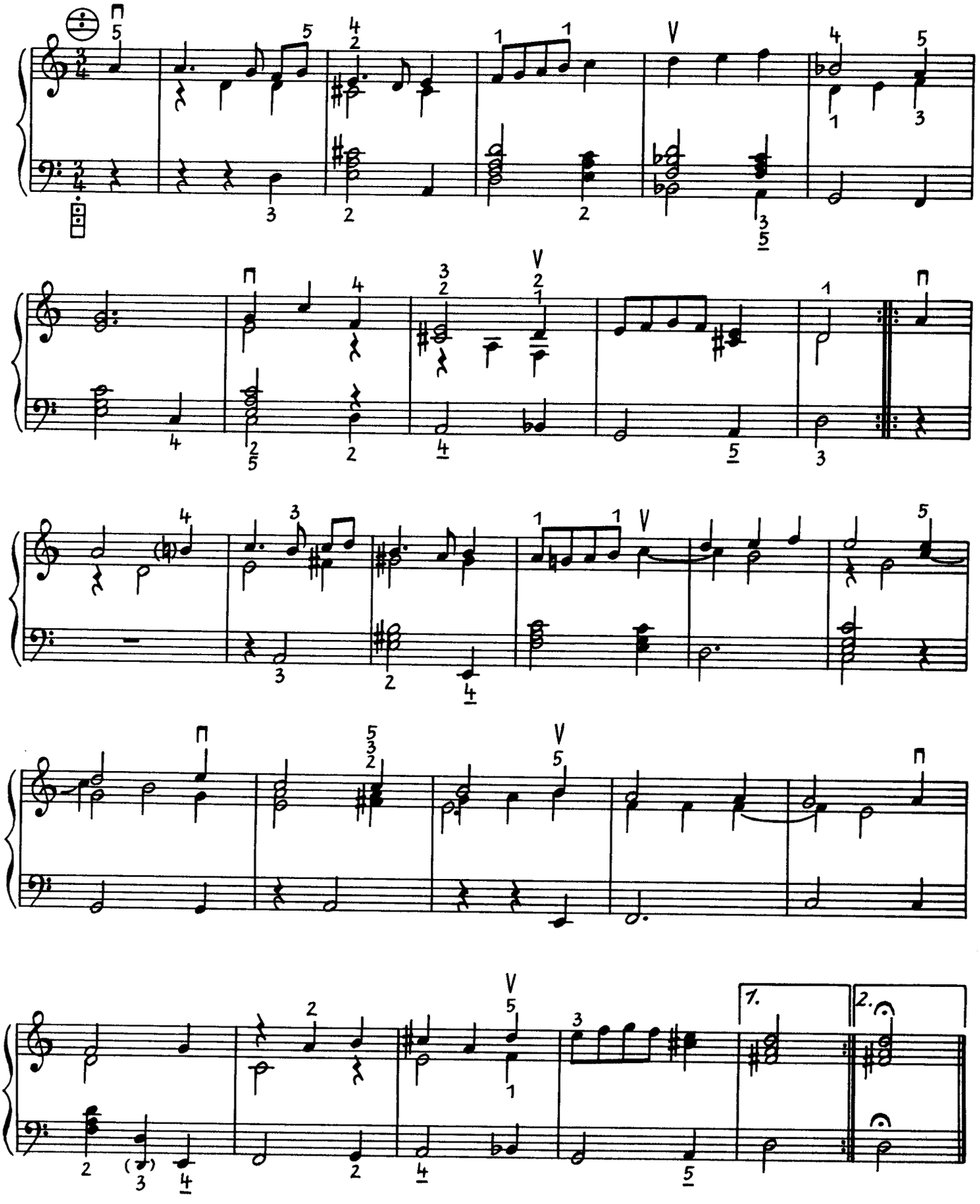

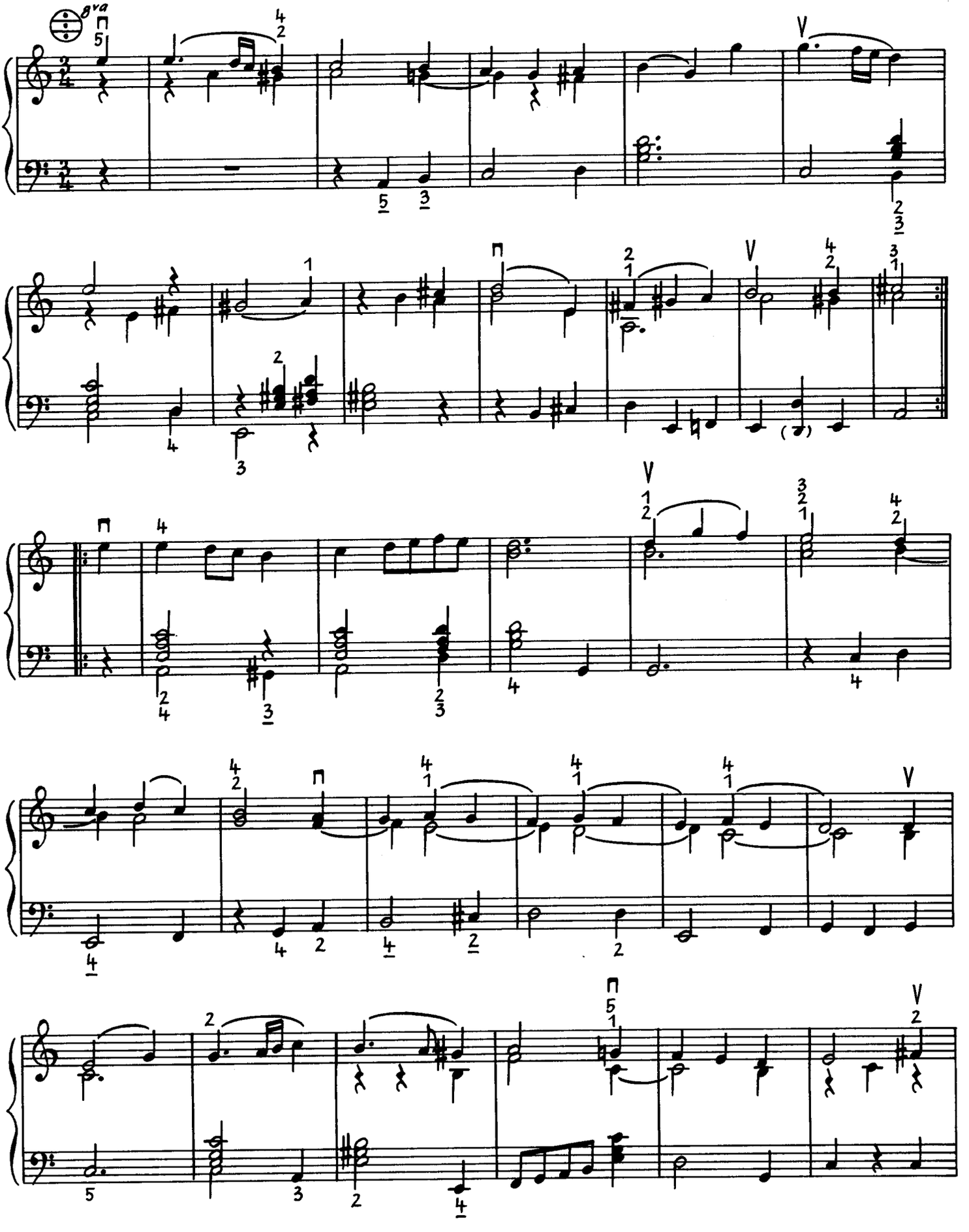
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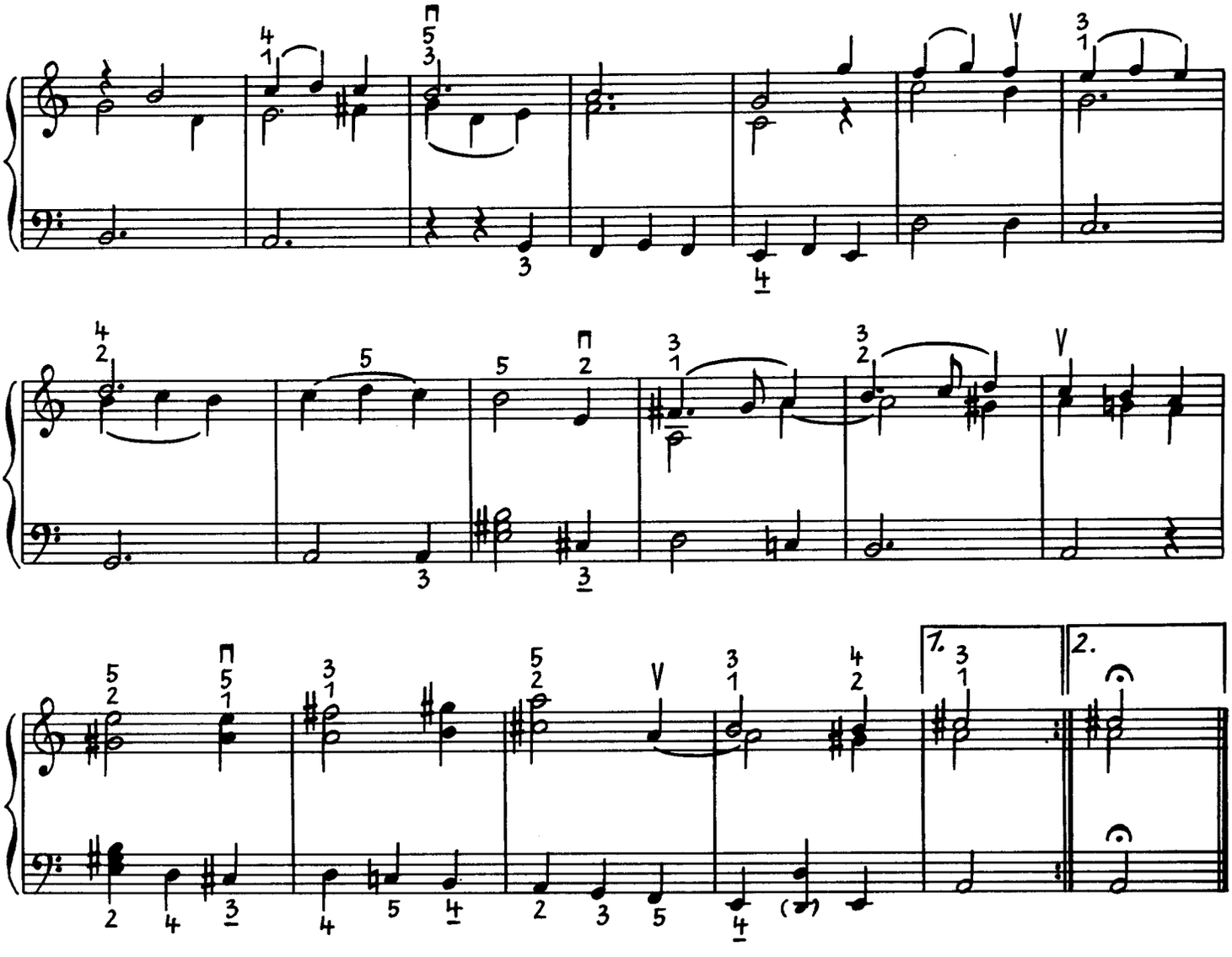

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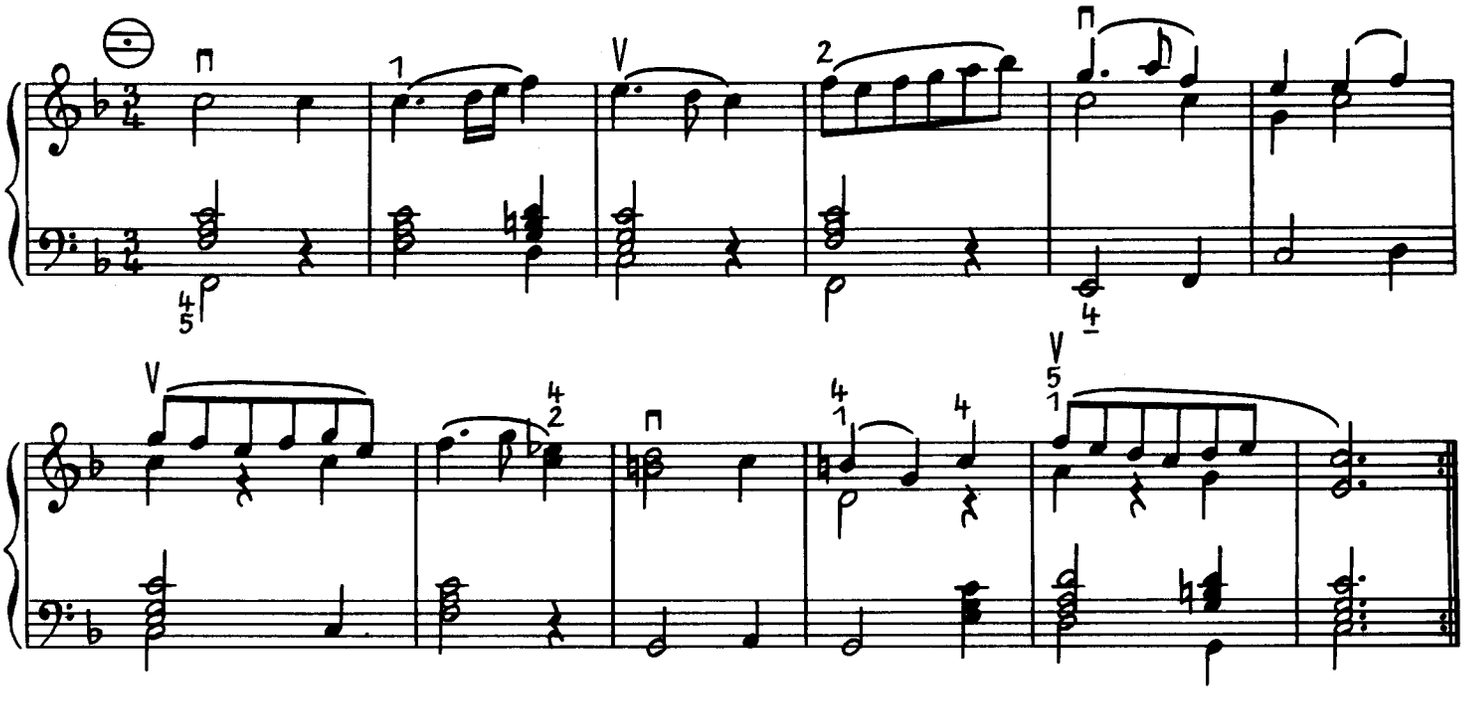

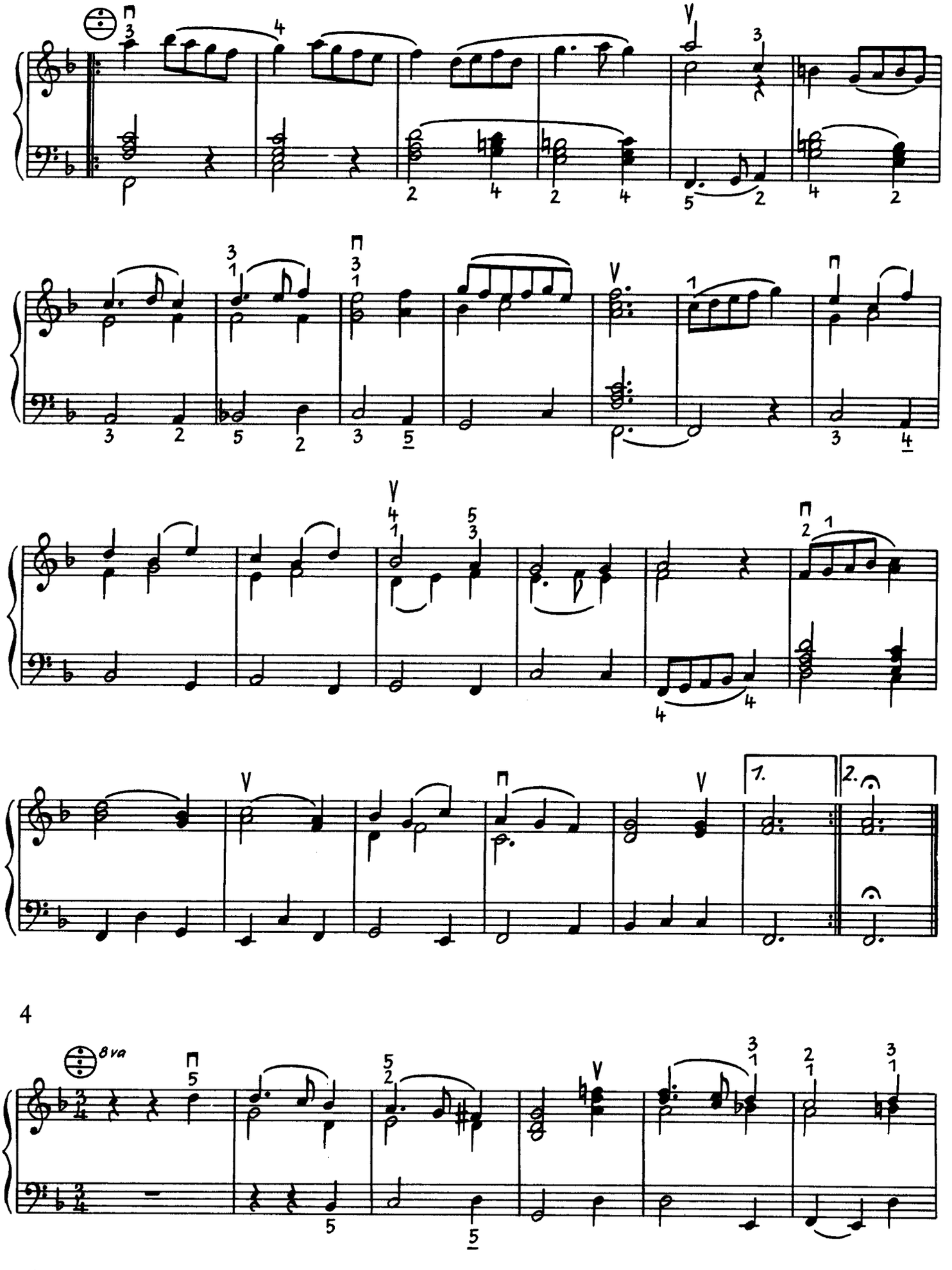

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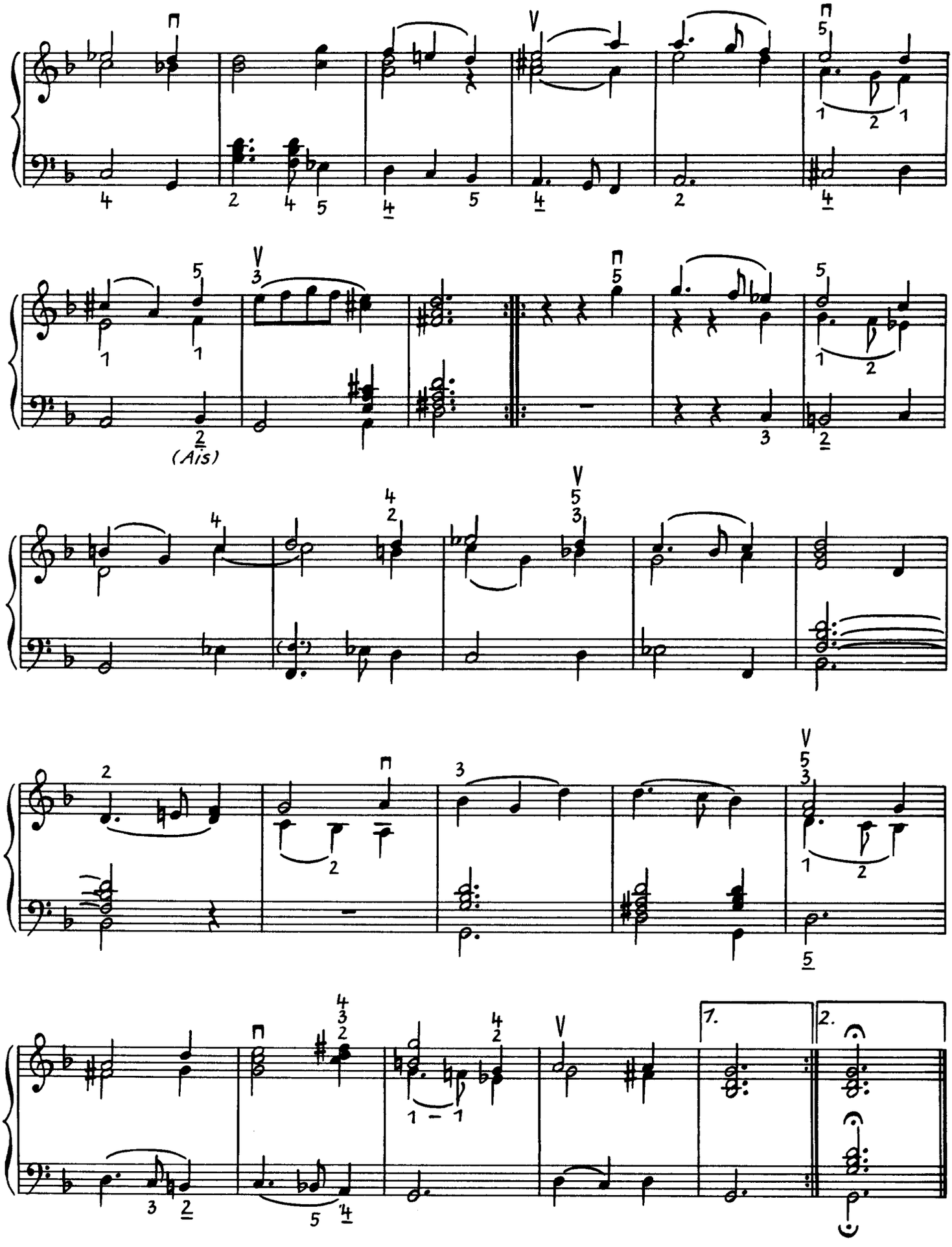
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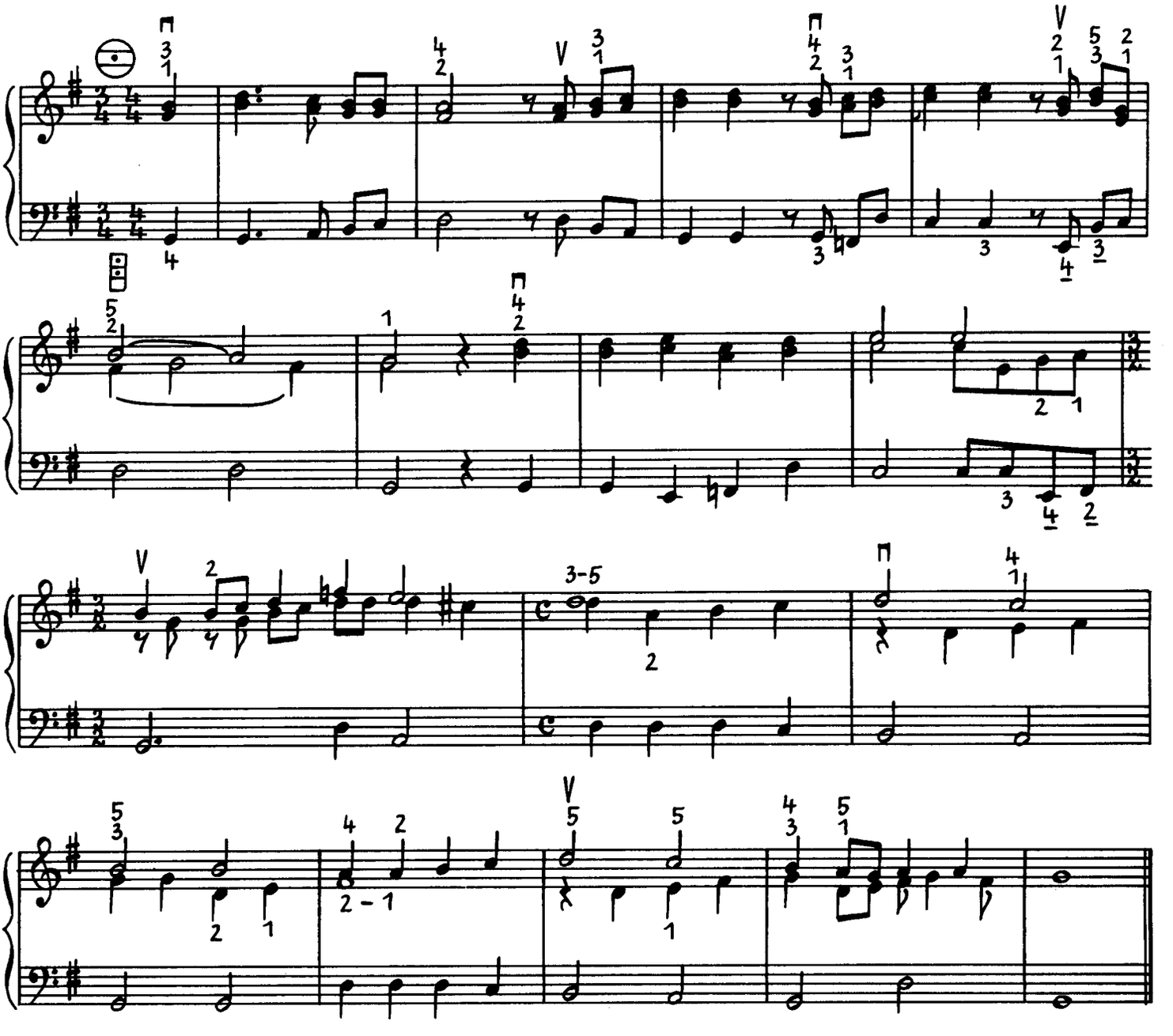
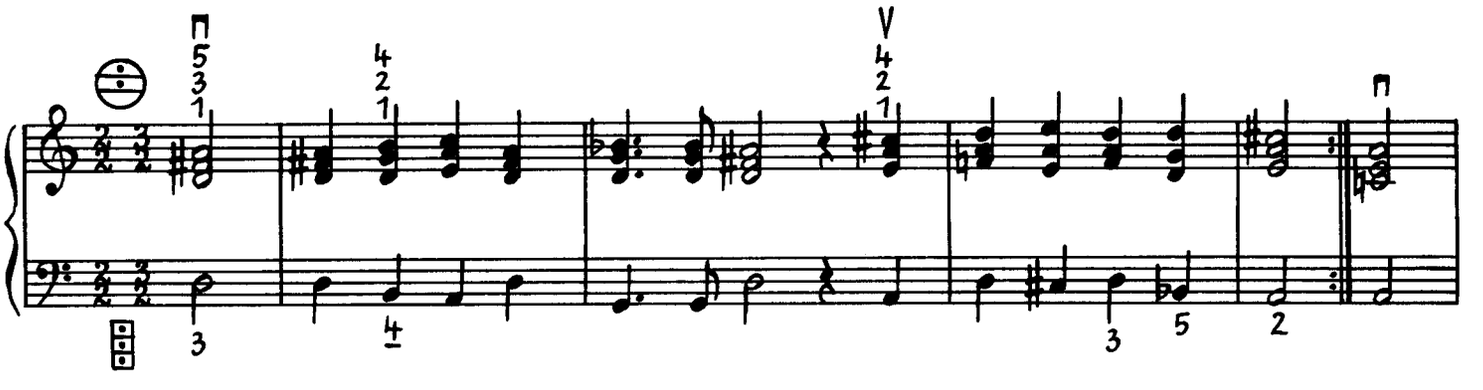
Zwei deutsche Lieder

Johann Hermann Schein
(1586–1630)

1 Aus „Musica boscareccia“



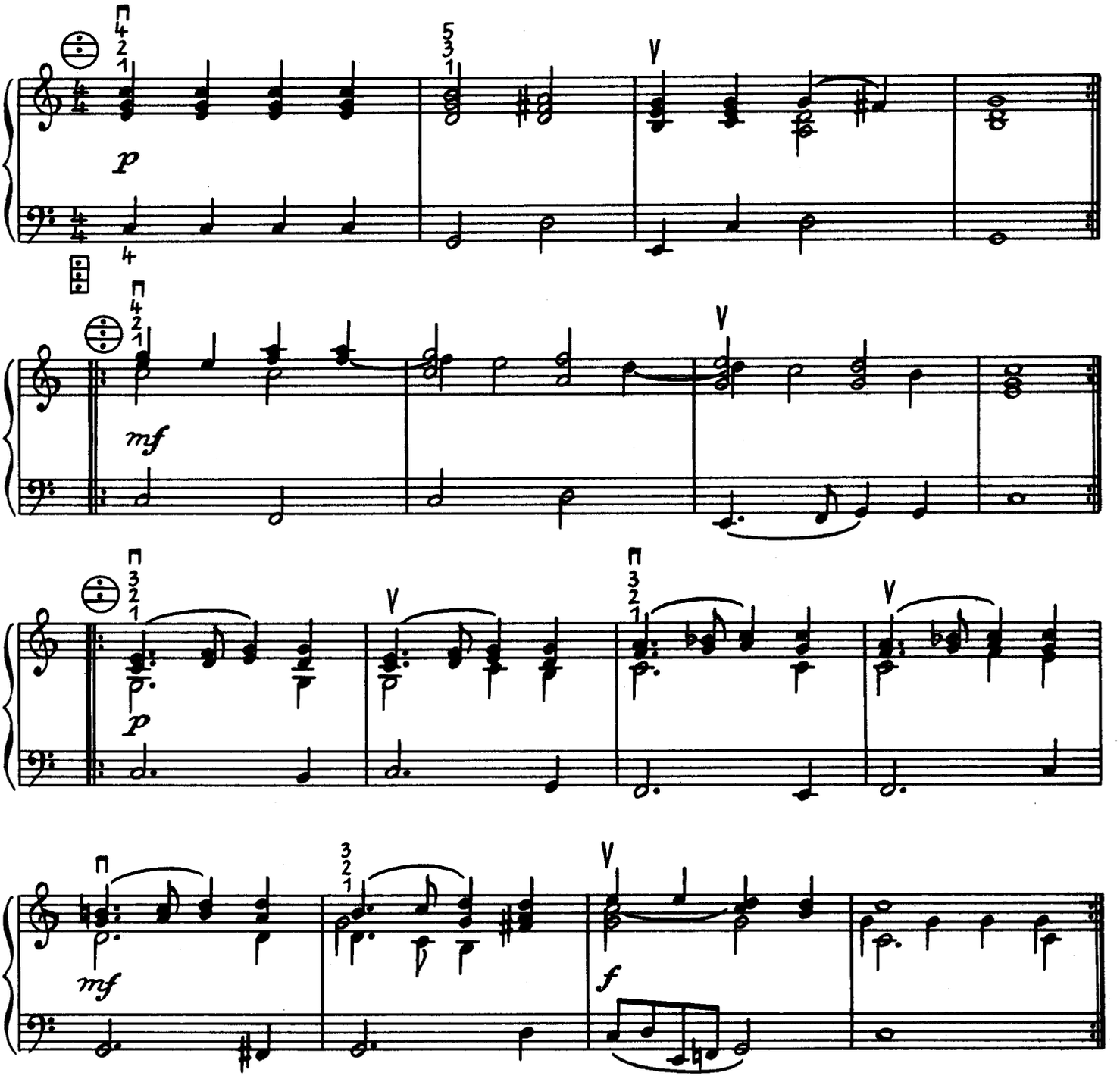
2 Aus „Venus Kräntzlein“



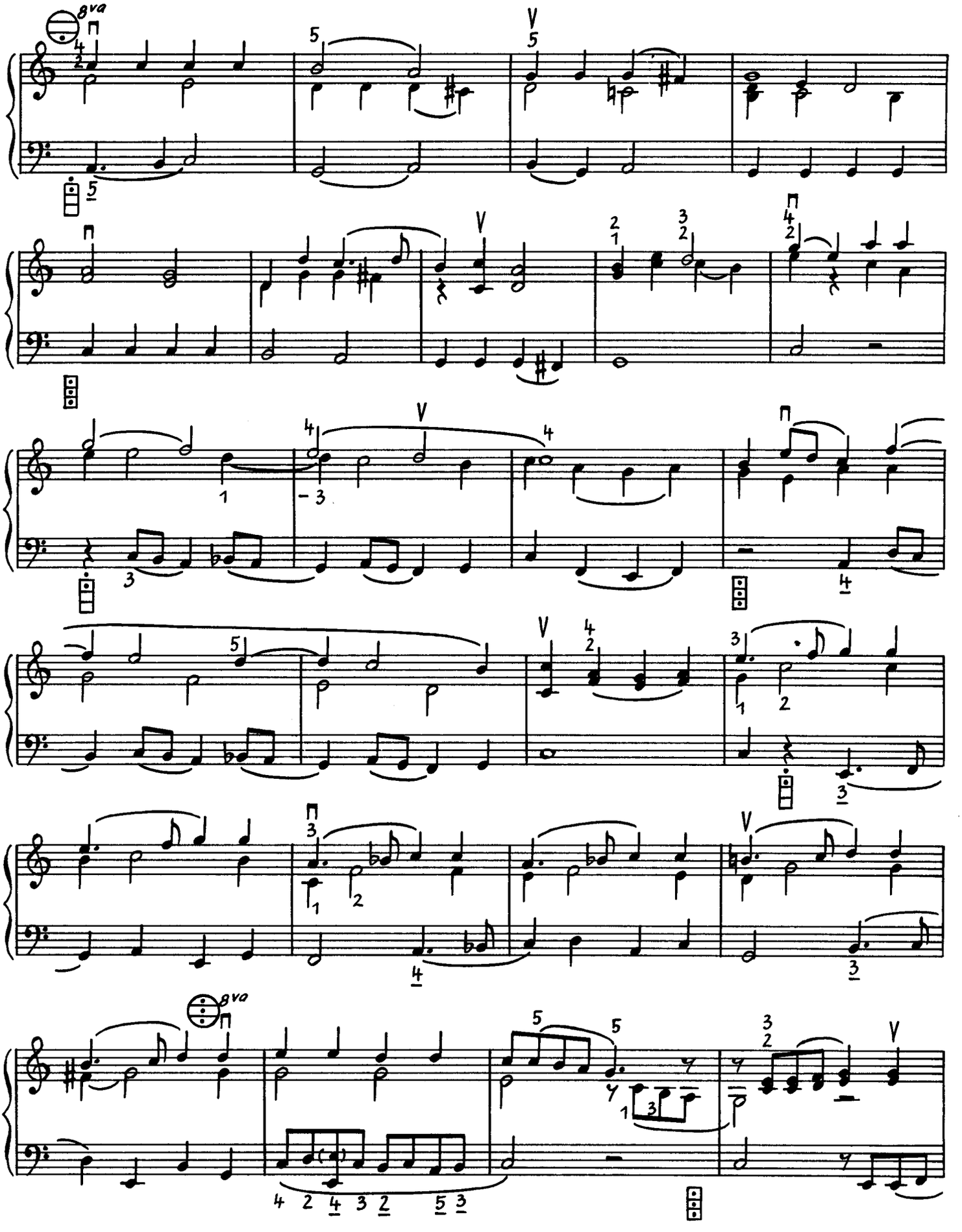
Variationen über „Ei, du feiner Reiter“

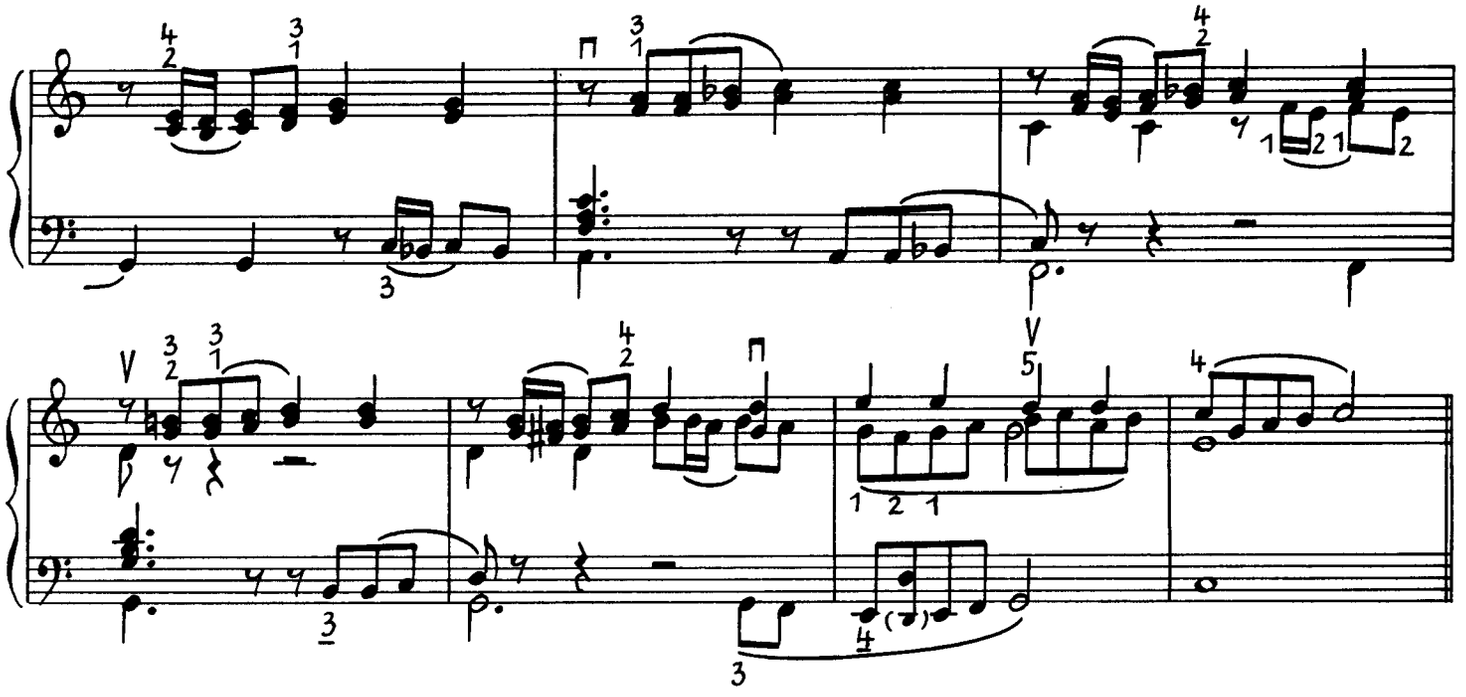
Samuel Scheidt
(1587–1654)

Canto Belgica

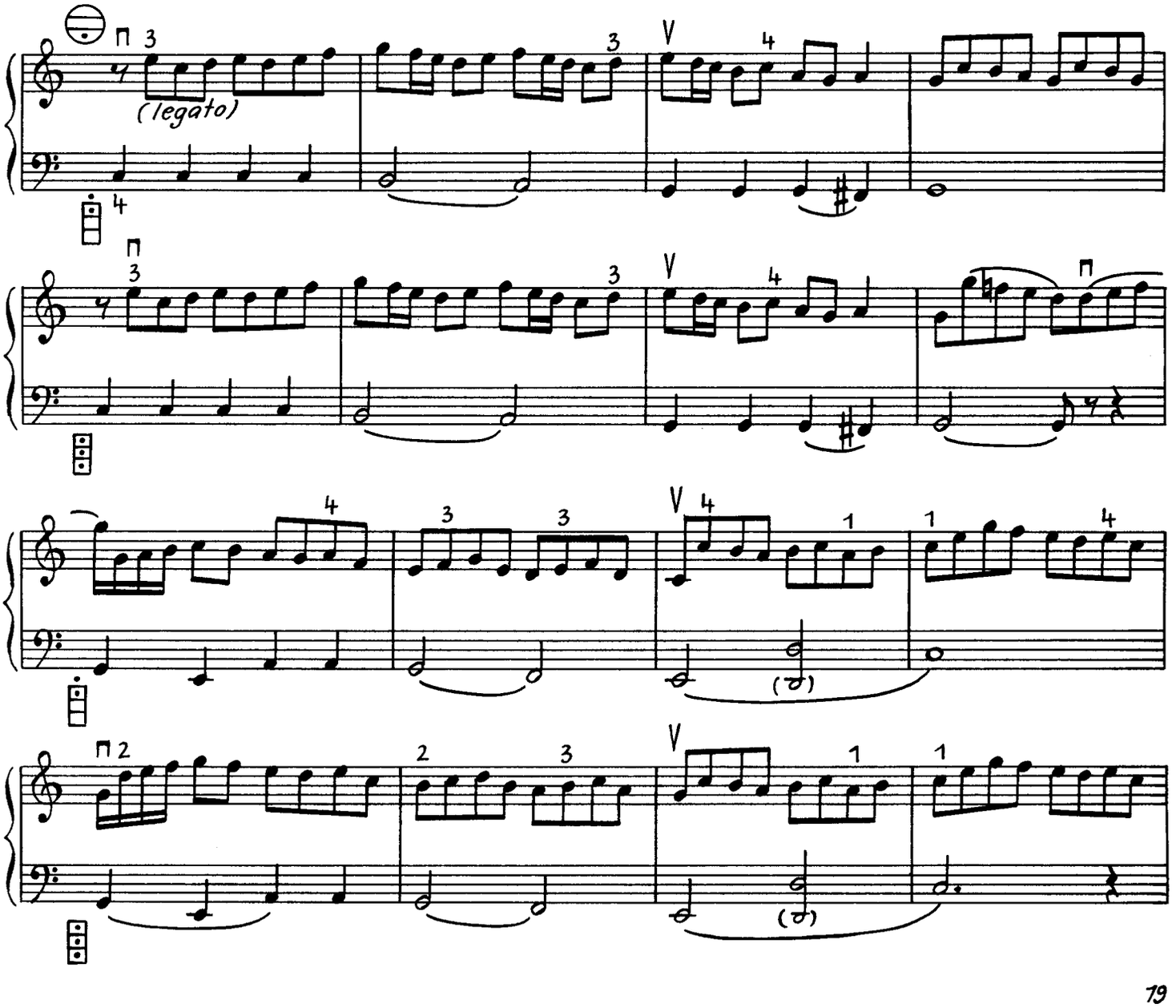


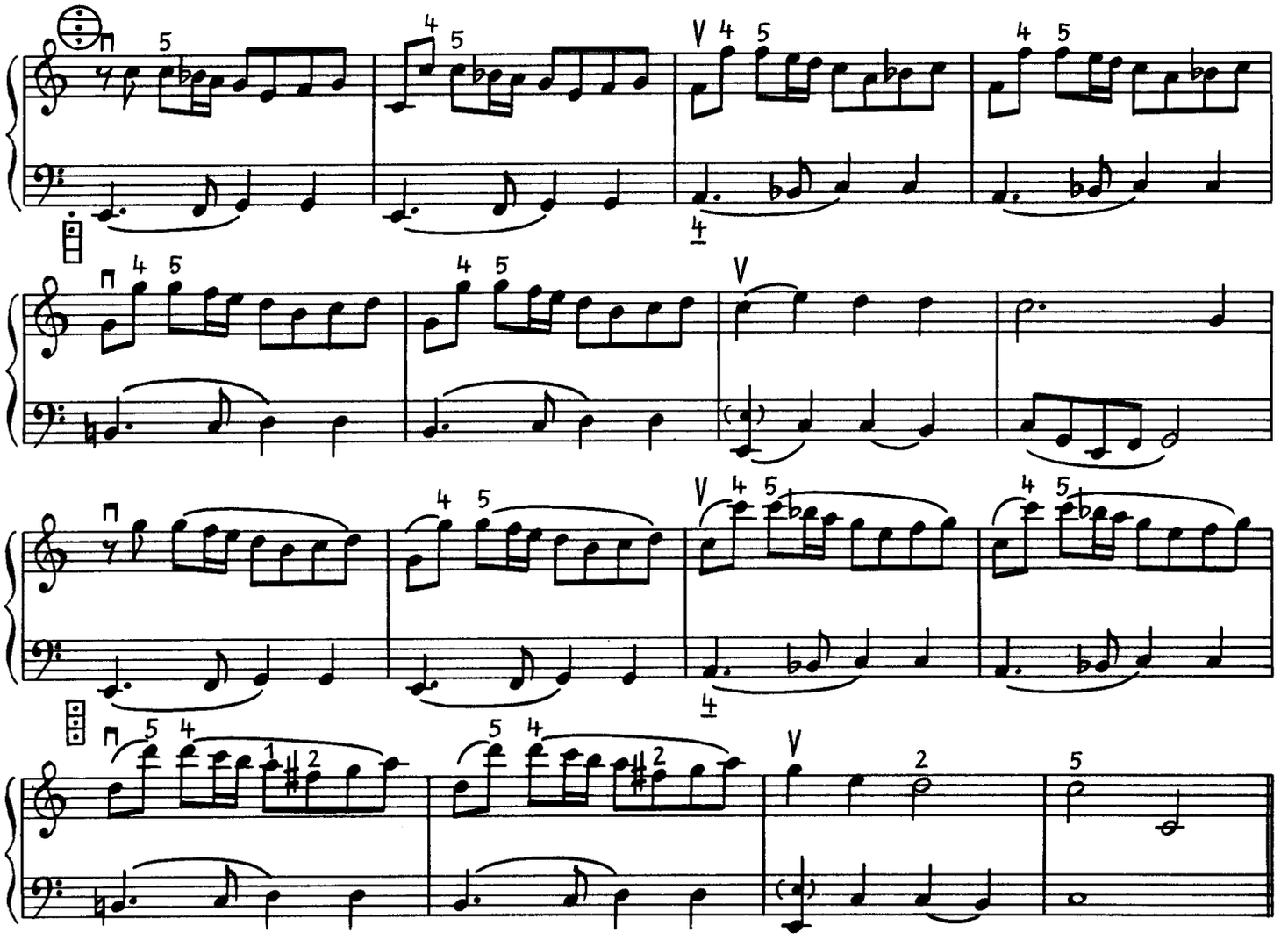
1. Variatio



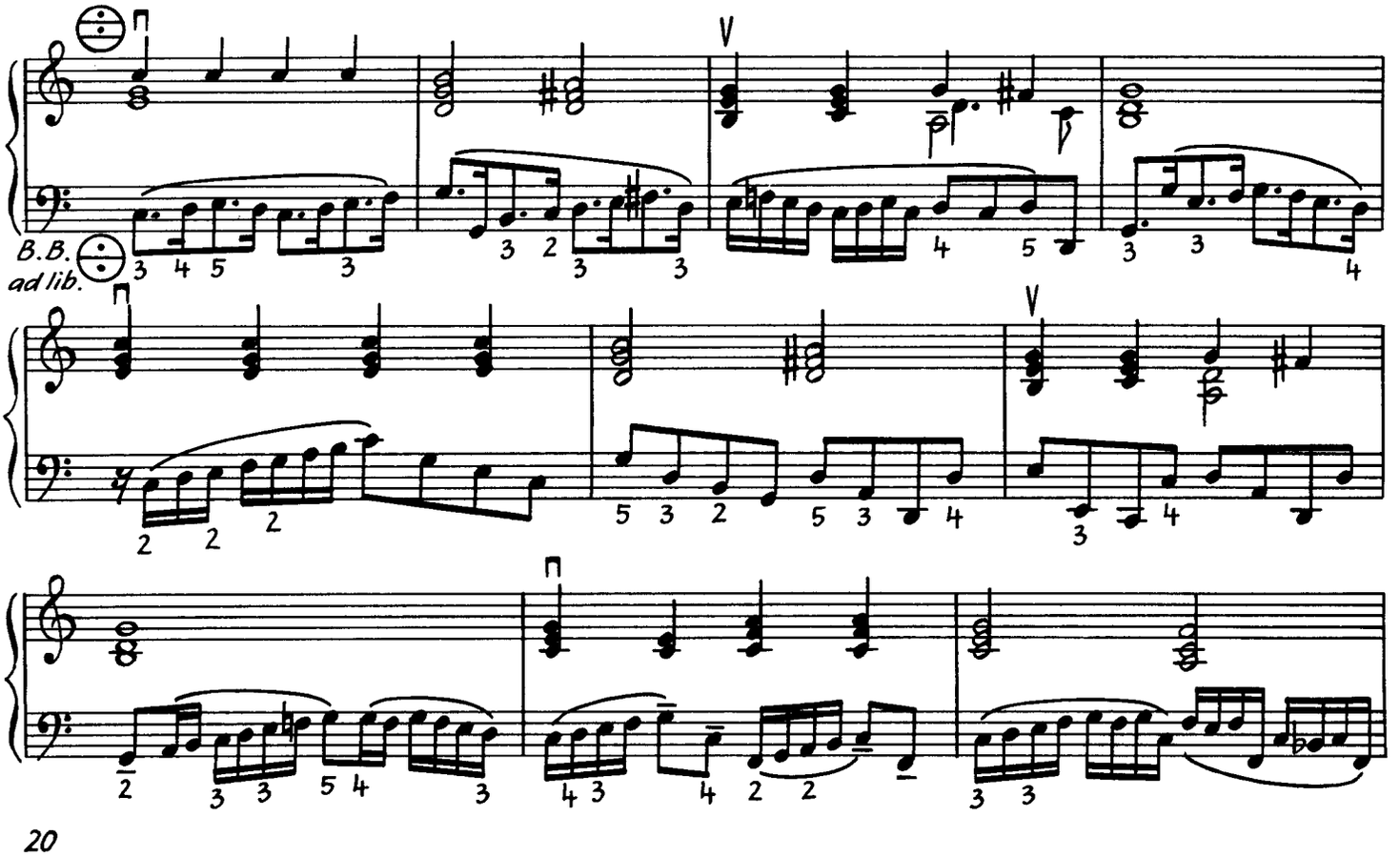


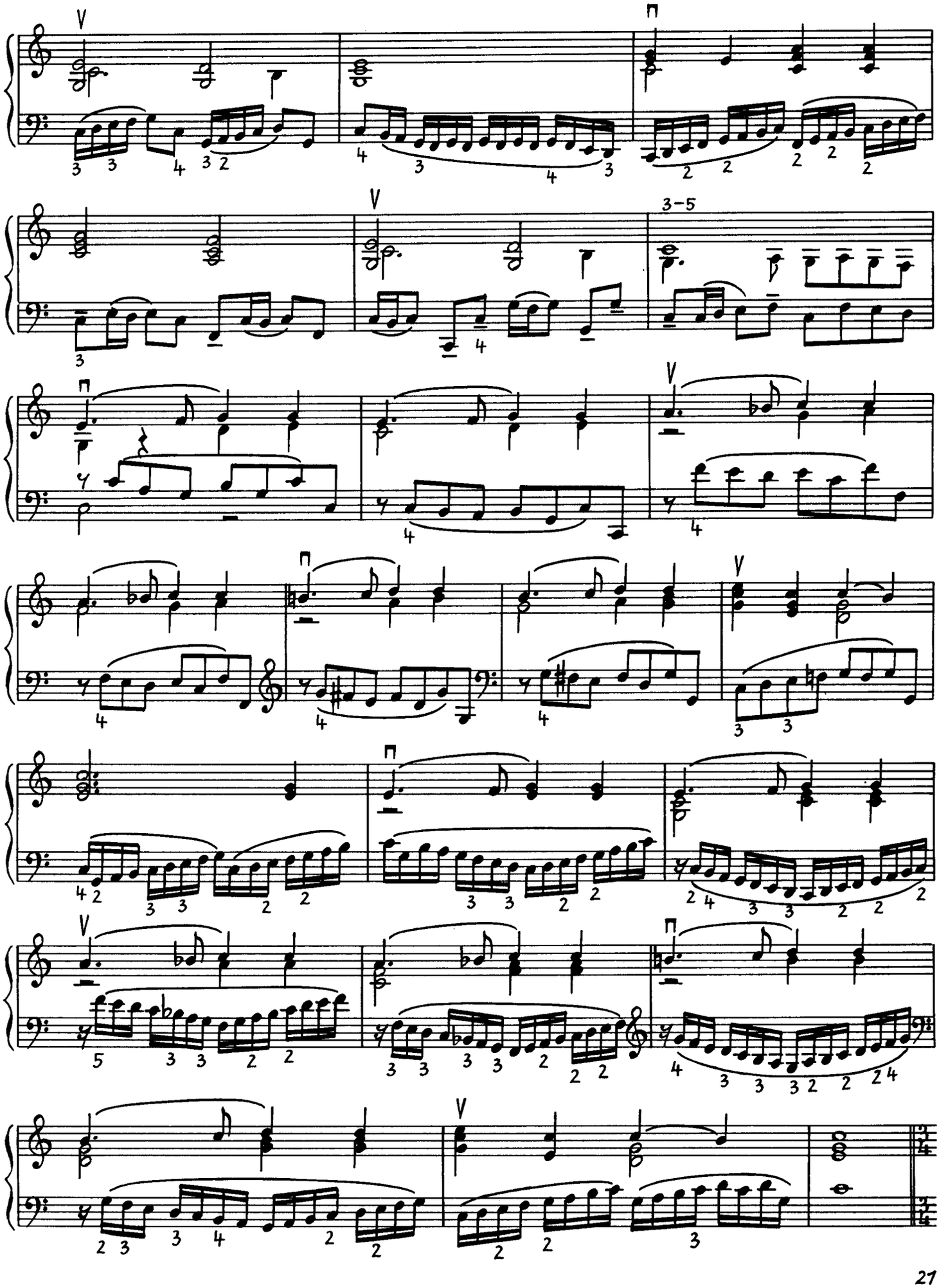
2. Variatio





3. Variatio

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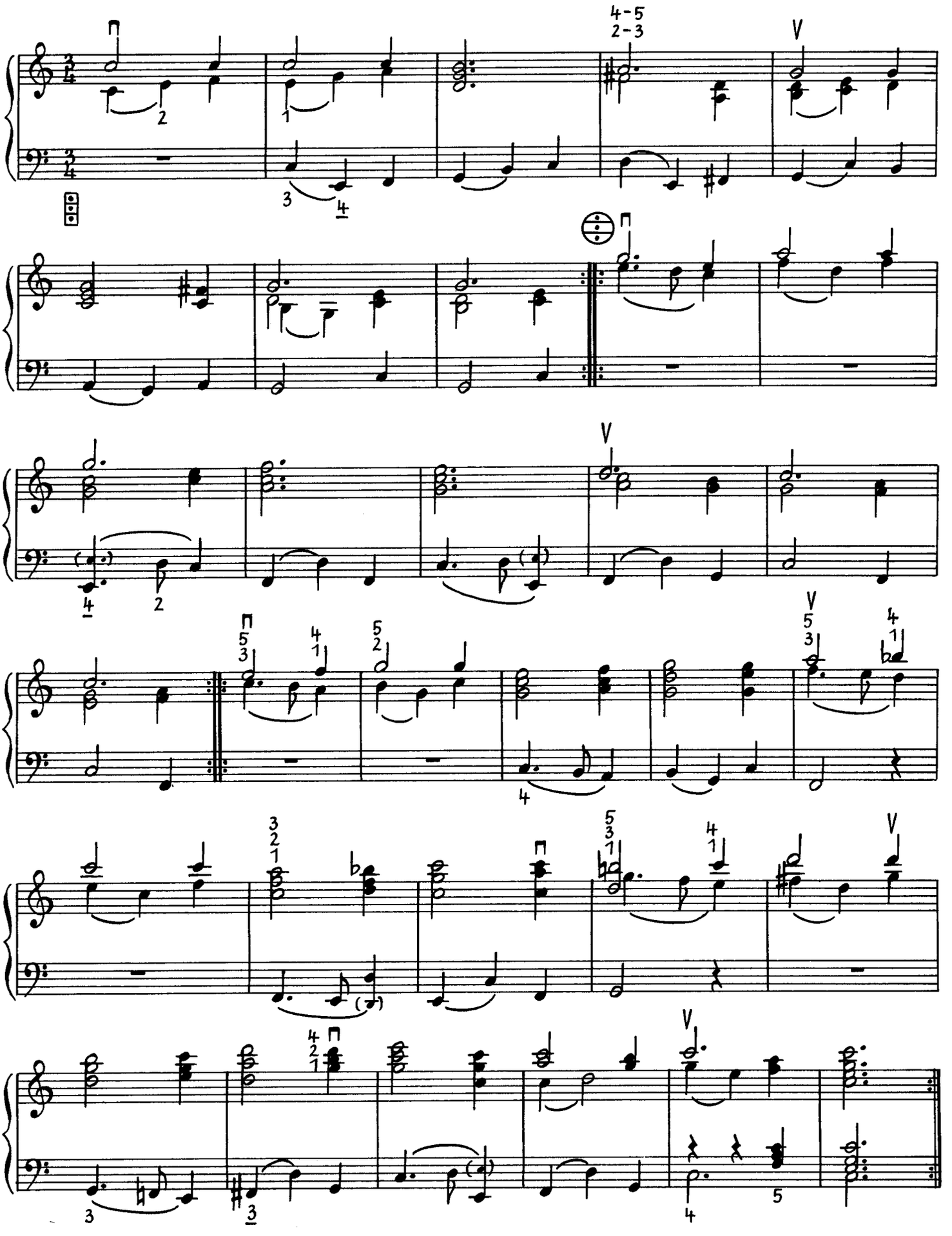
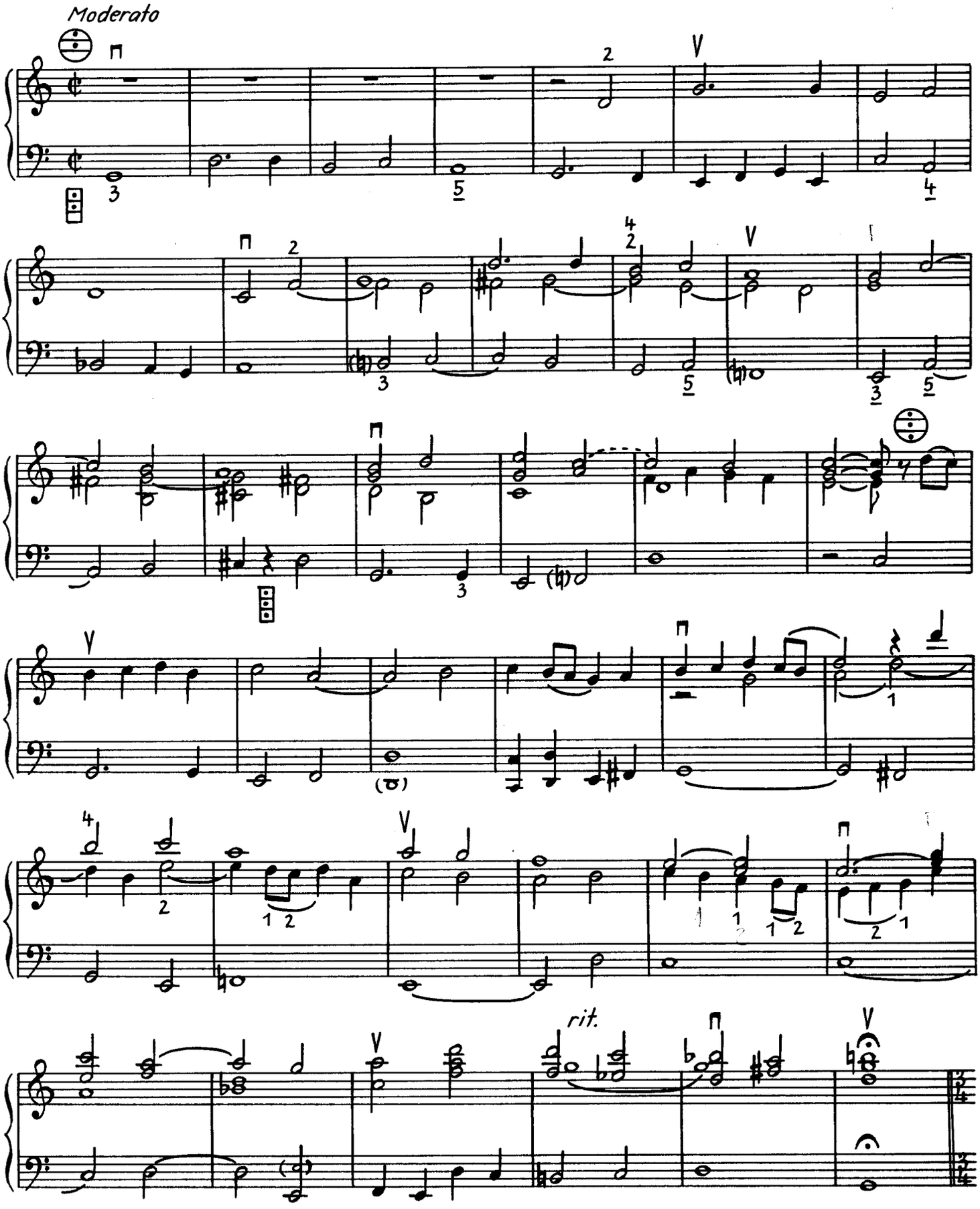
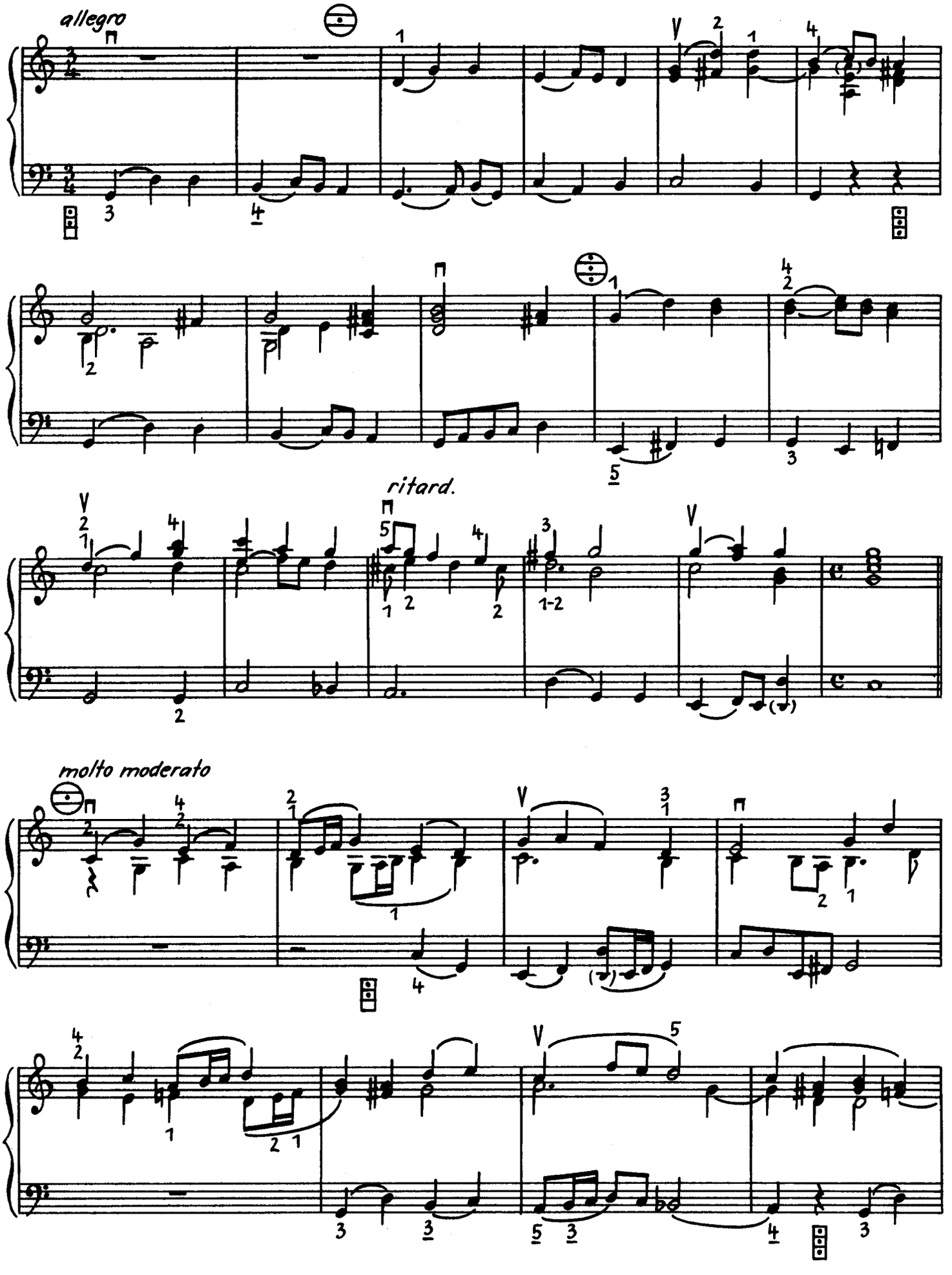
4. Variatio



Ricercar

Johann Jacob Froberger
(1616–1667)

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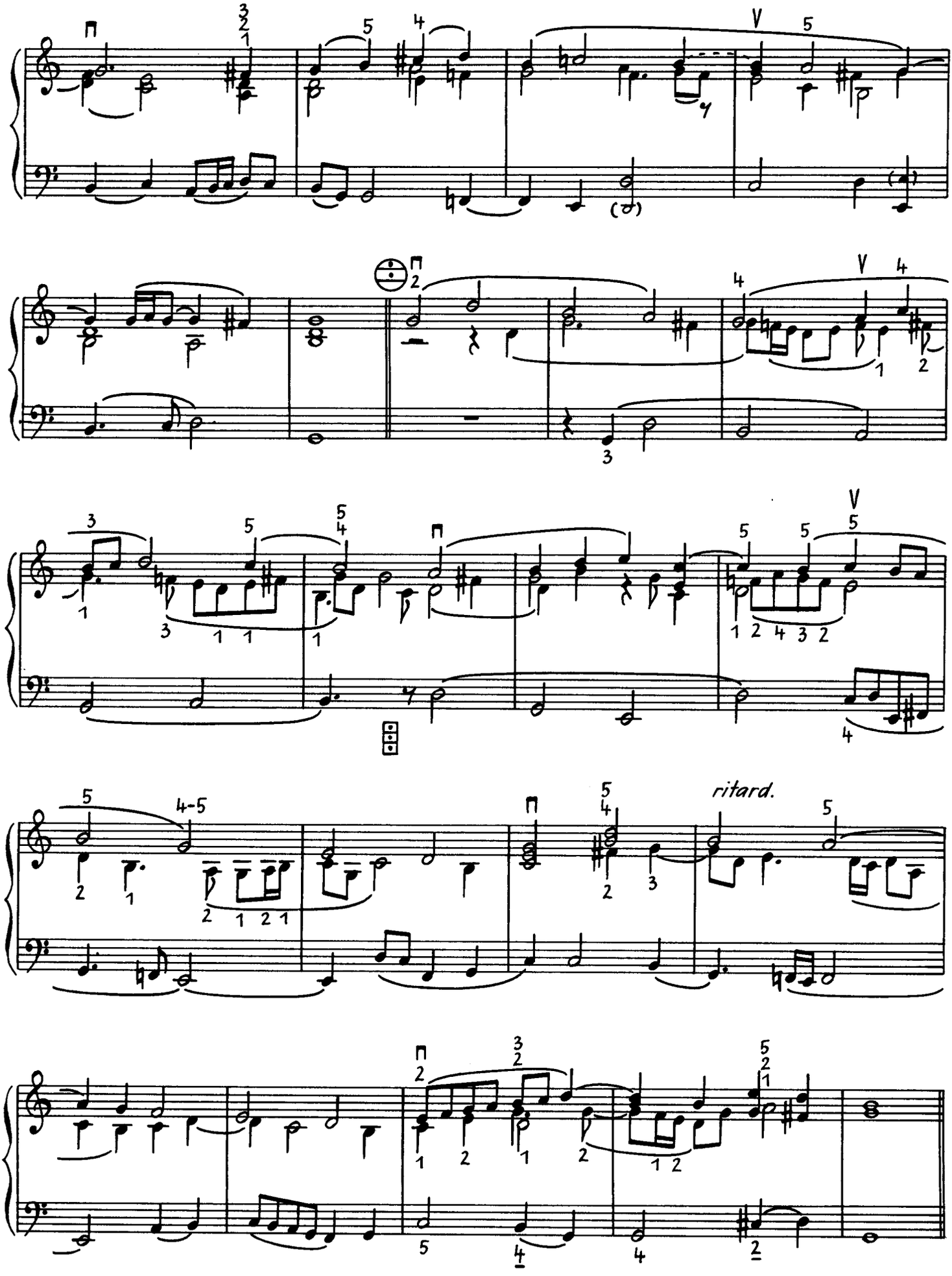
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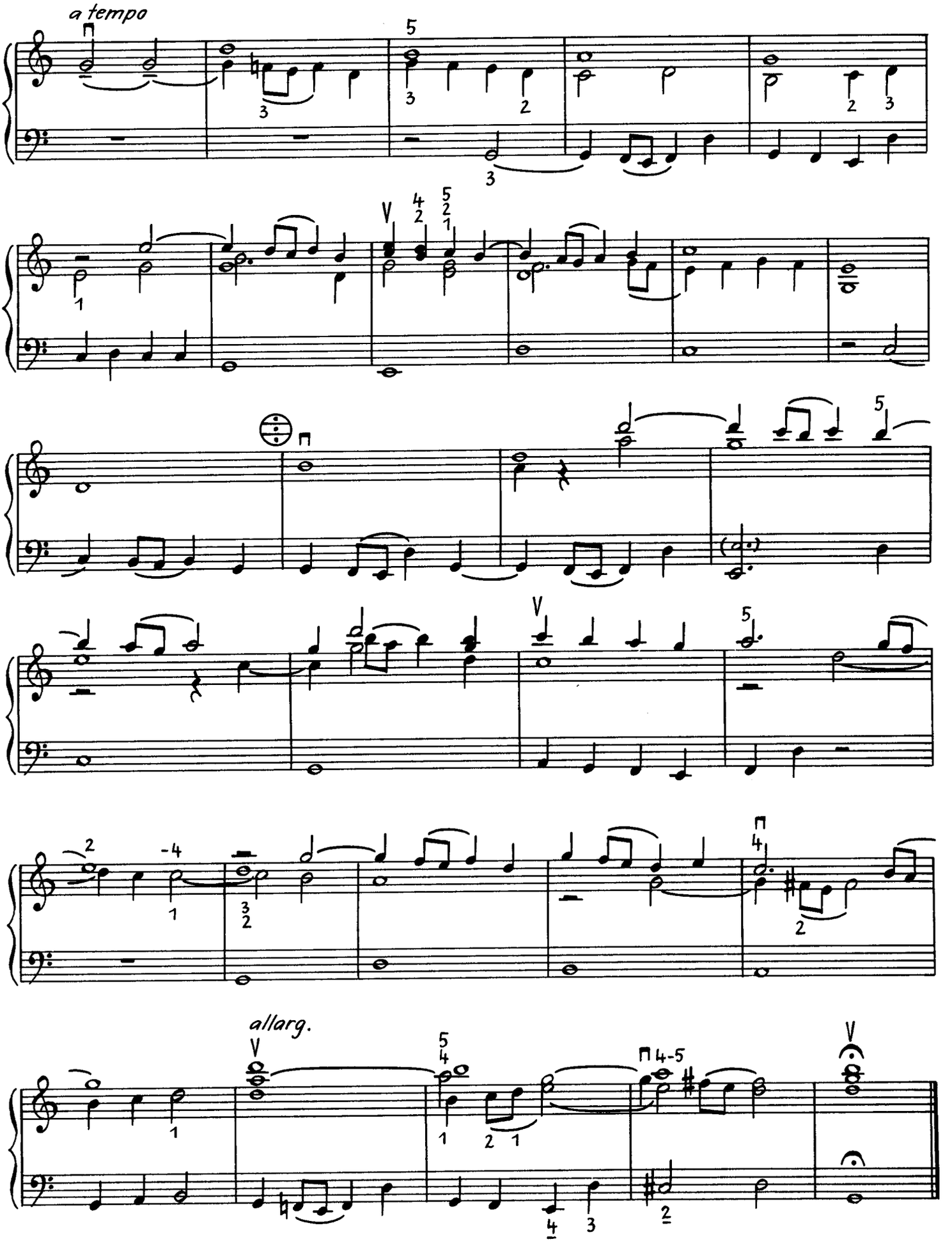
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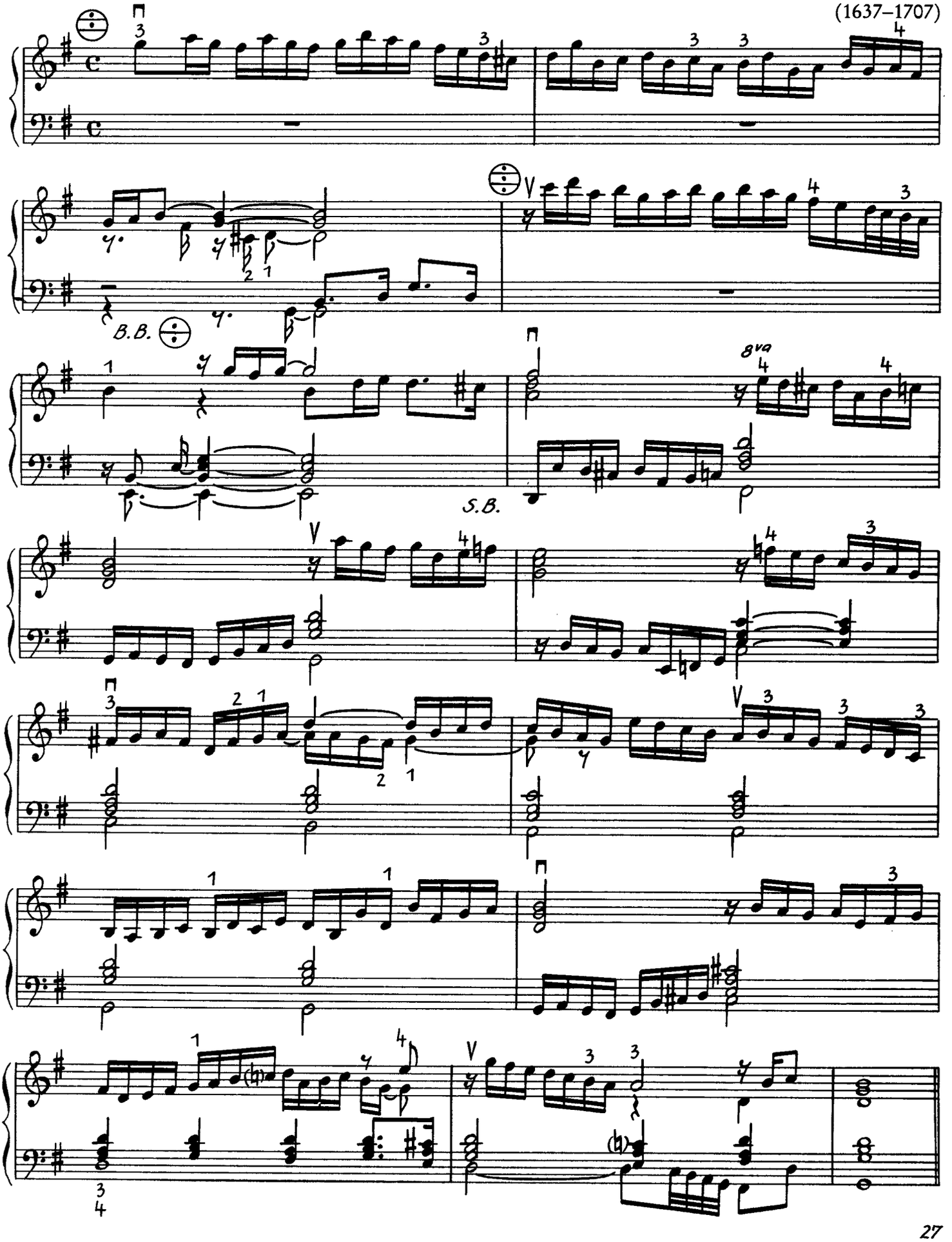
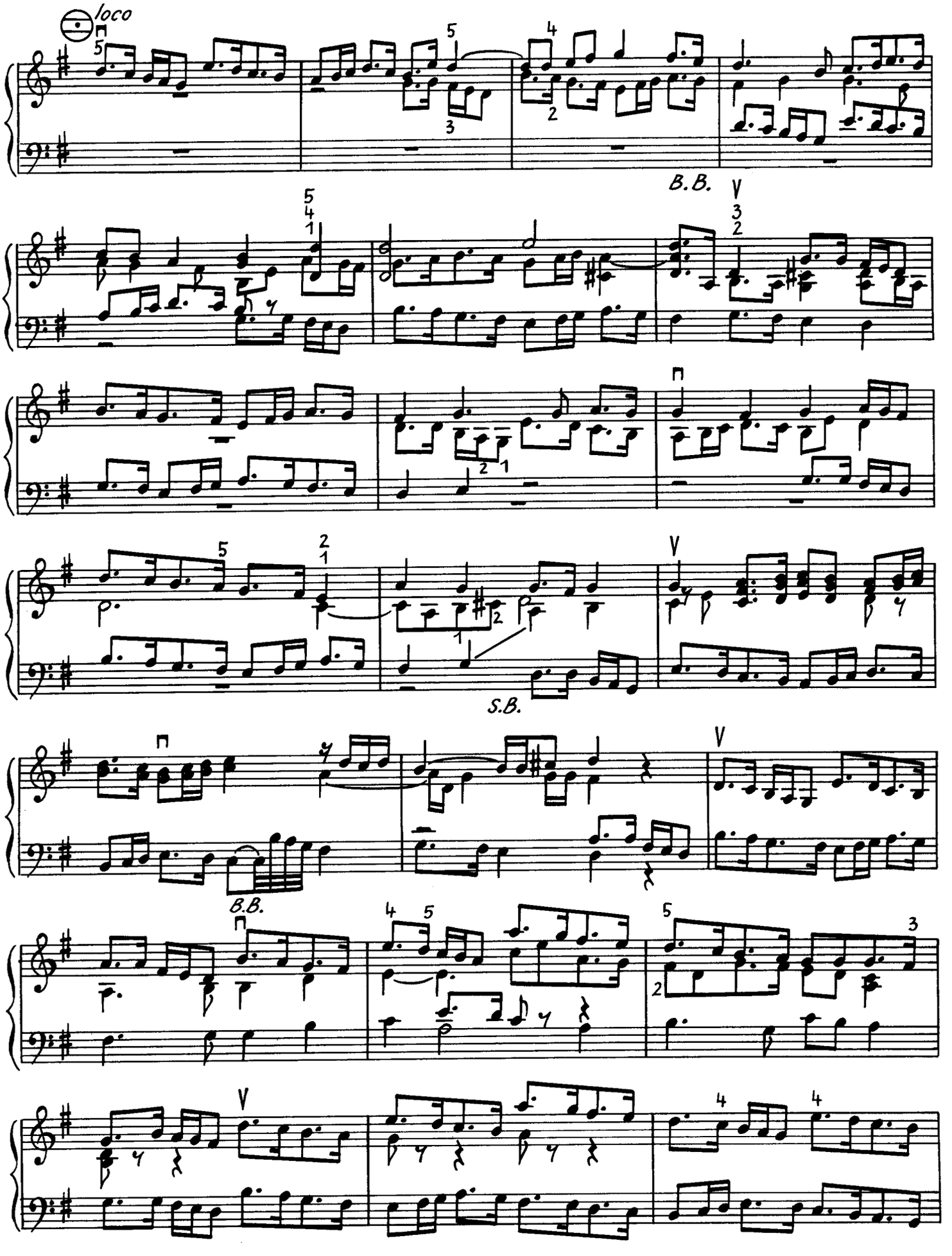
Praeludium und Fuge manualiter

Dietrich Buxtehude
(1637–1707)

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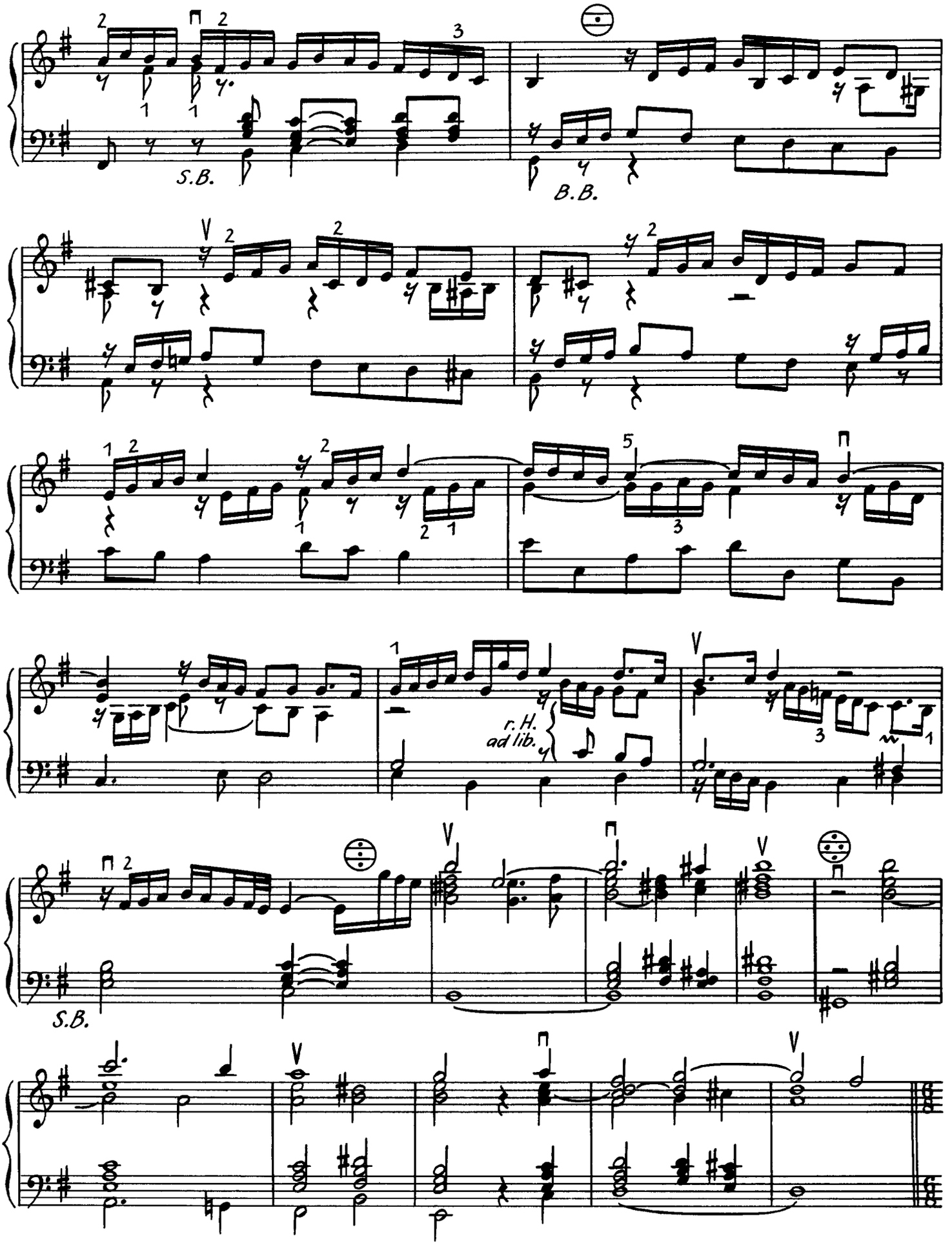
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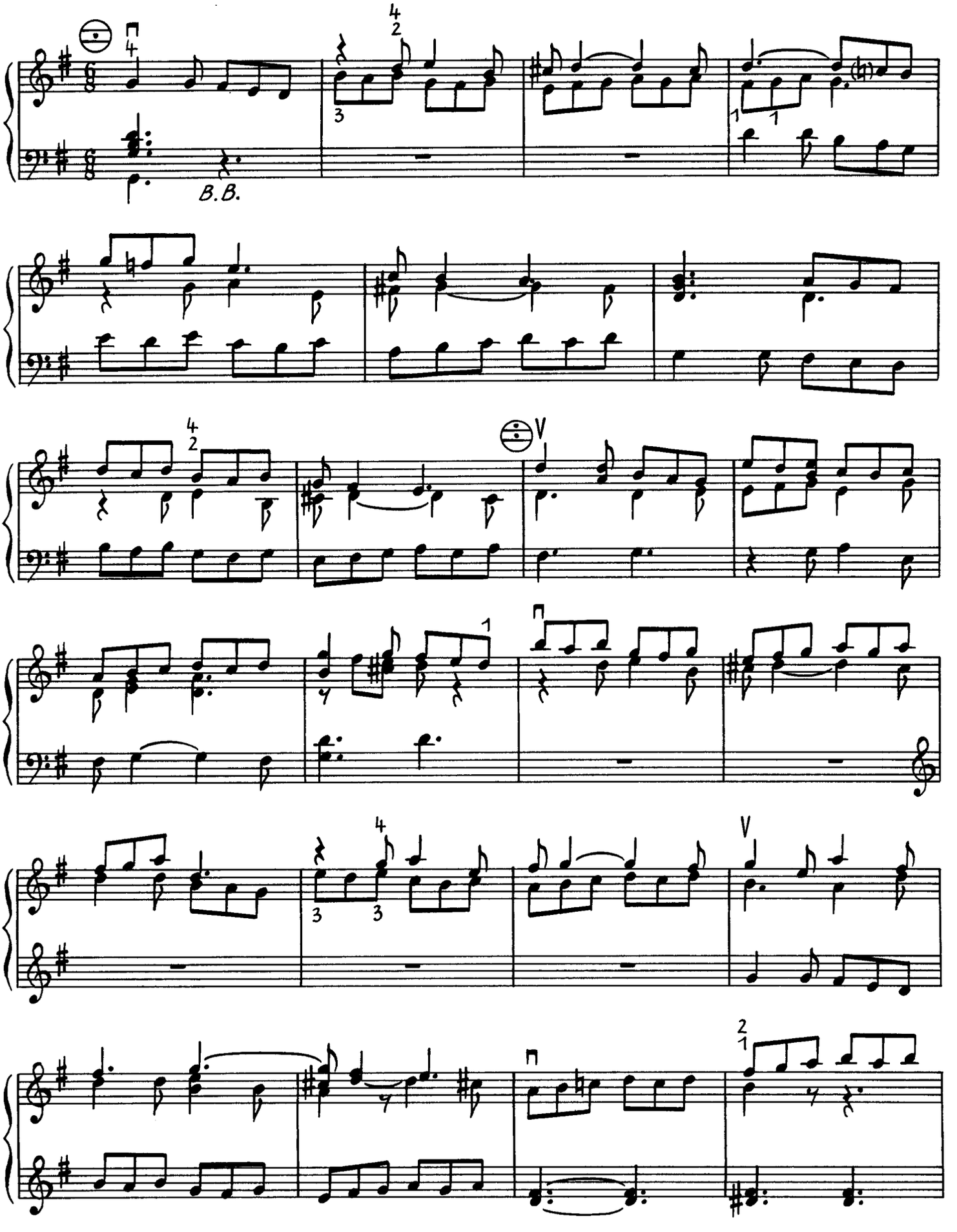
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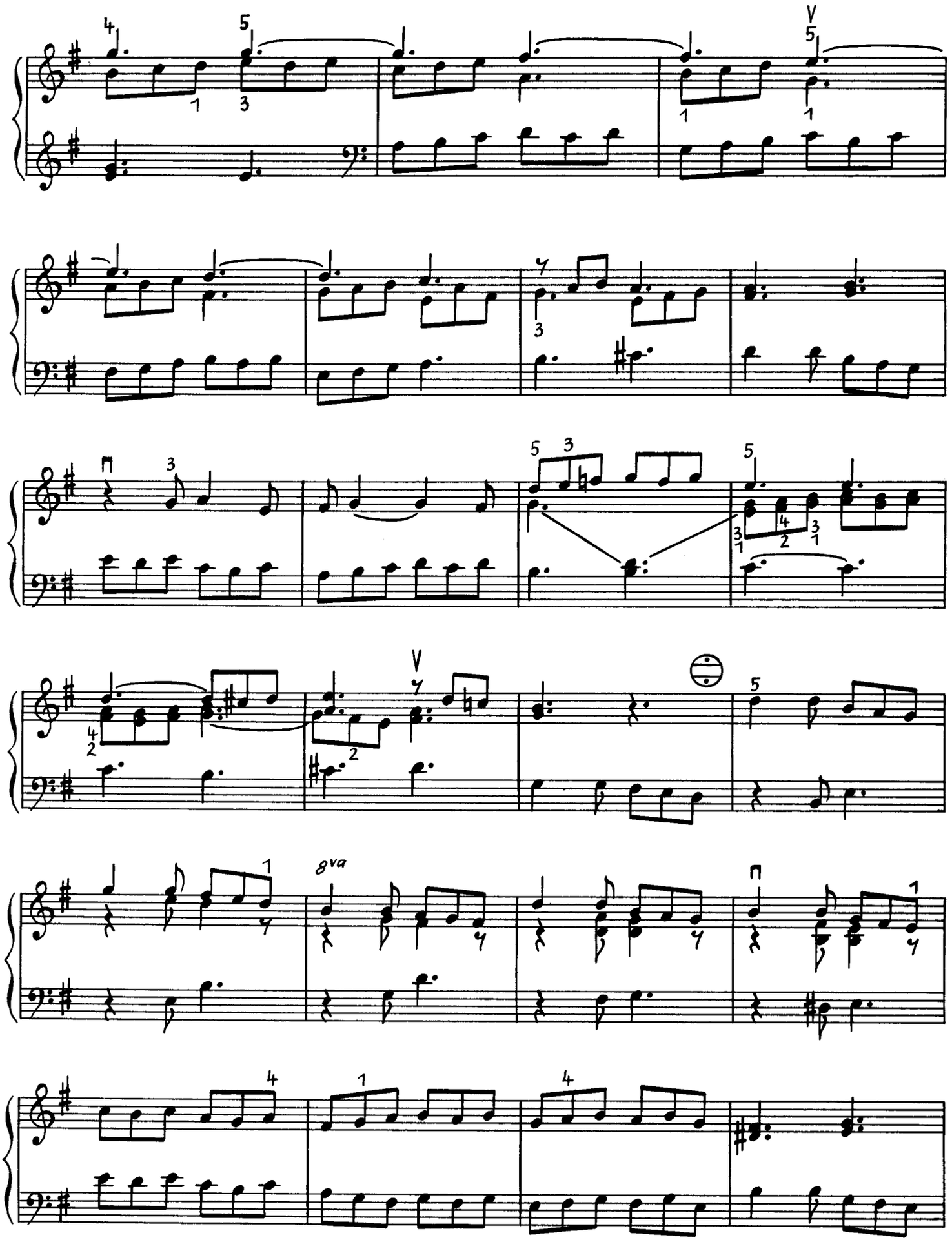
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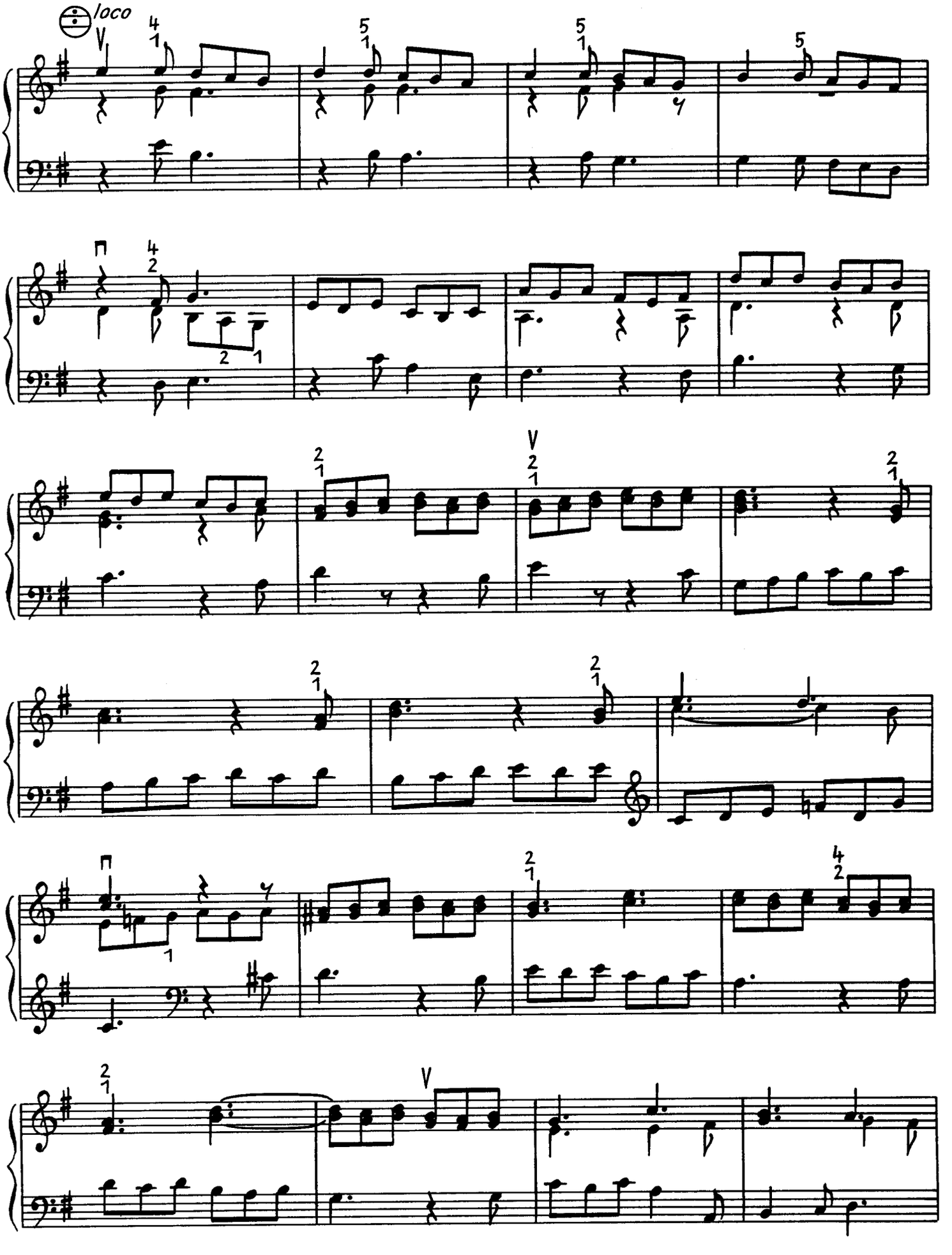
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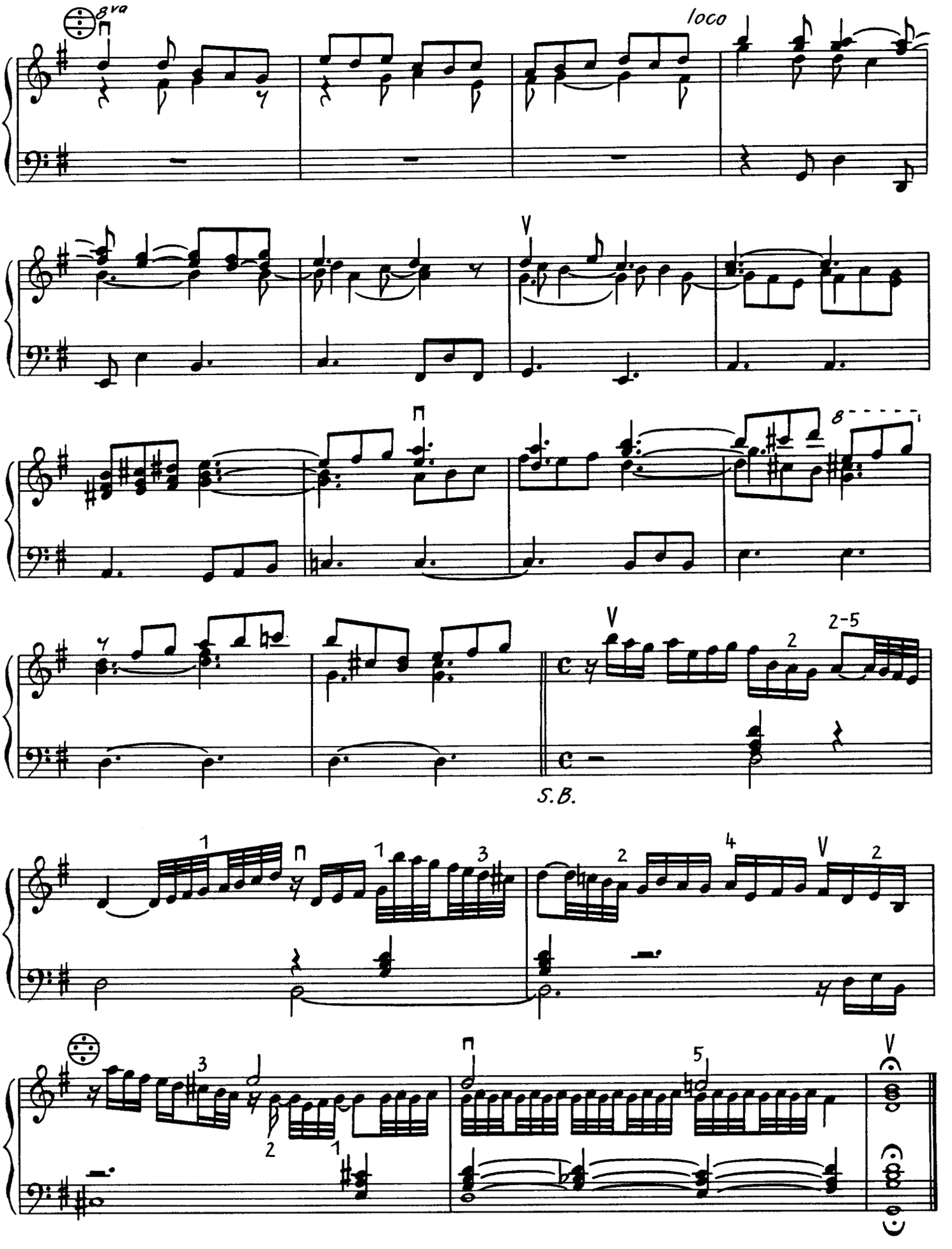
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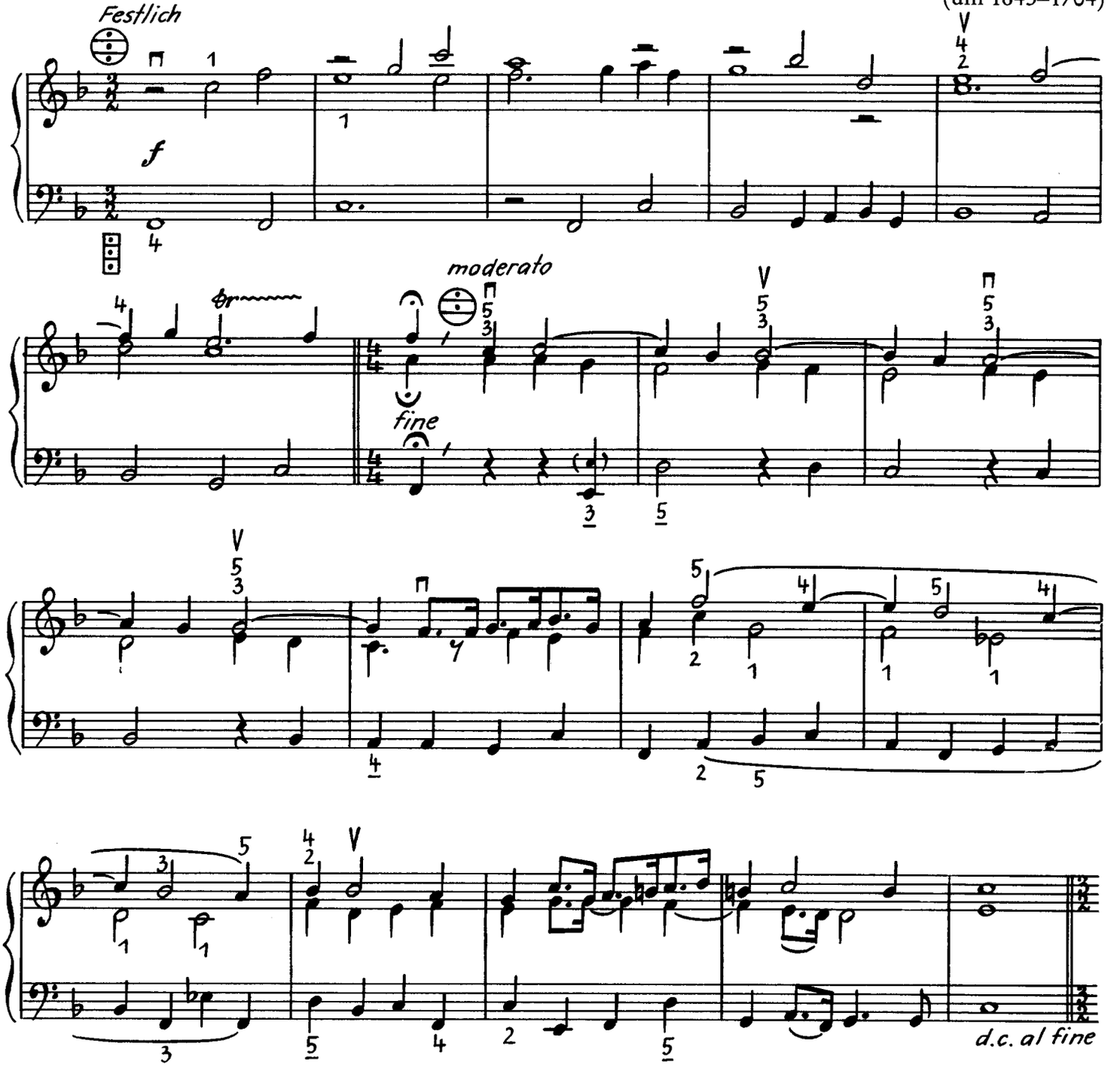
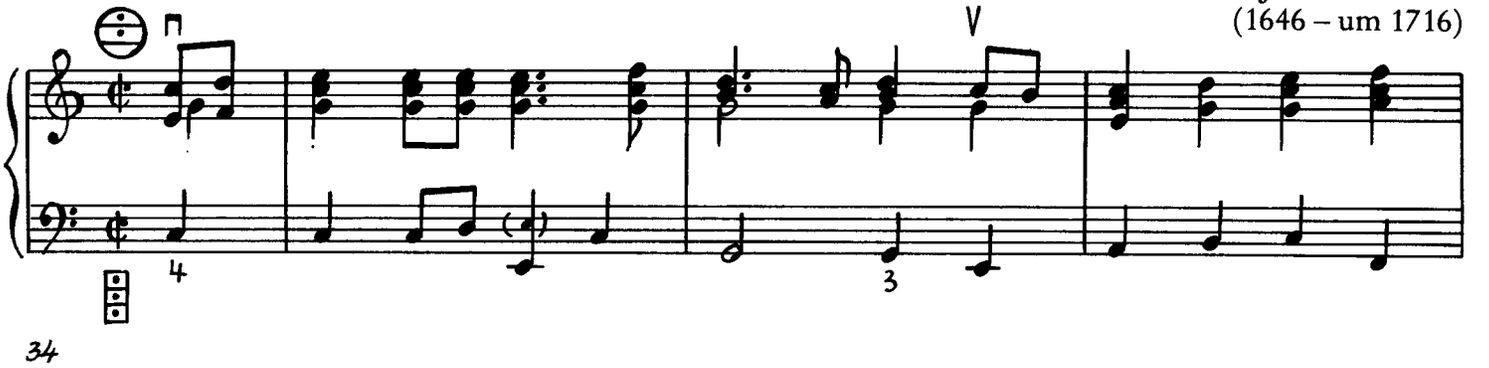
Sonata

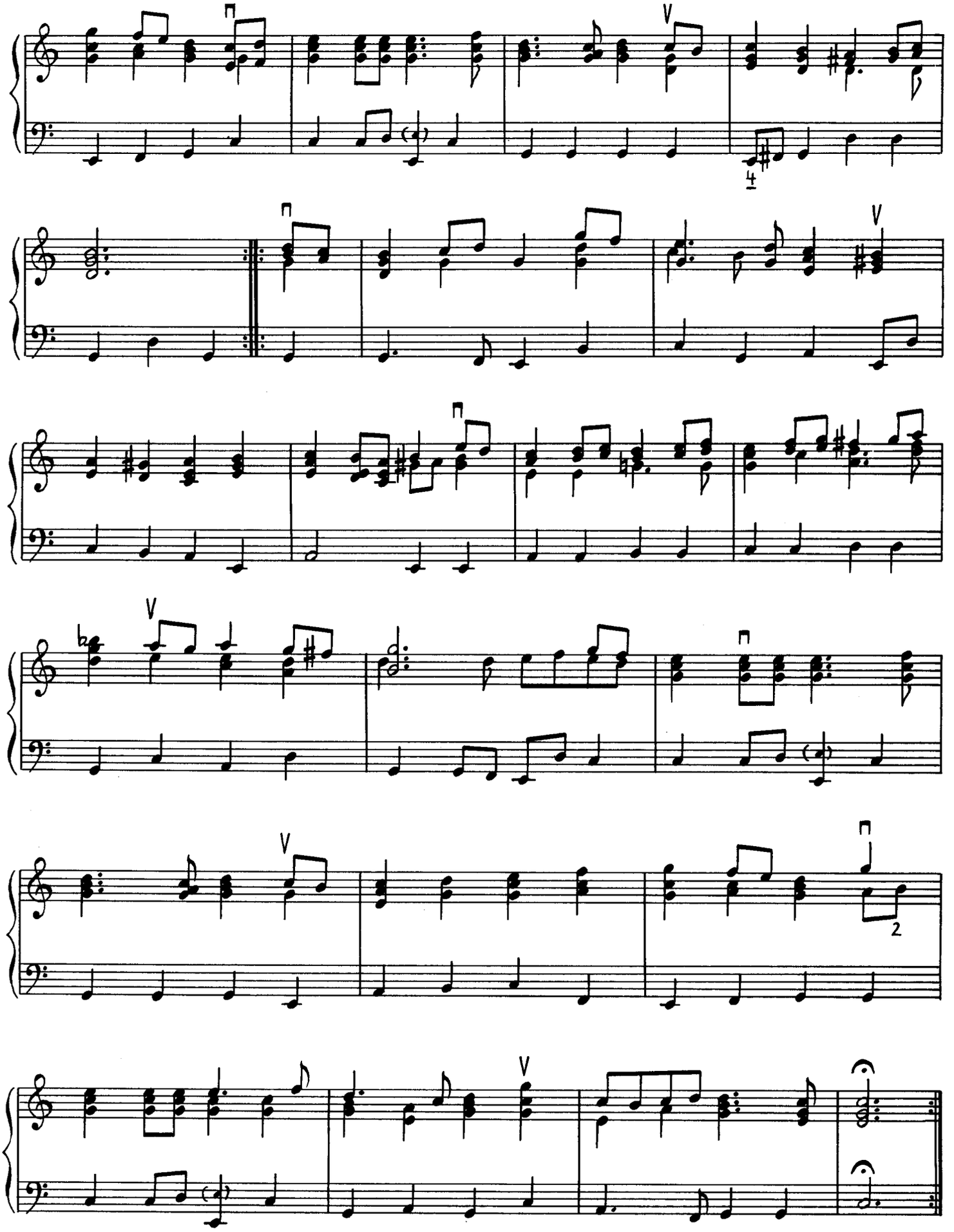
Georg Muffat
(um 1645–1704)



Marche II

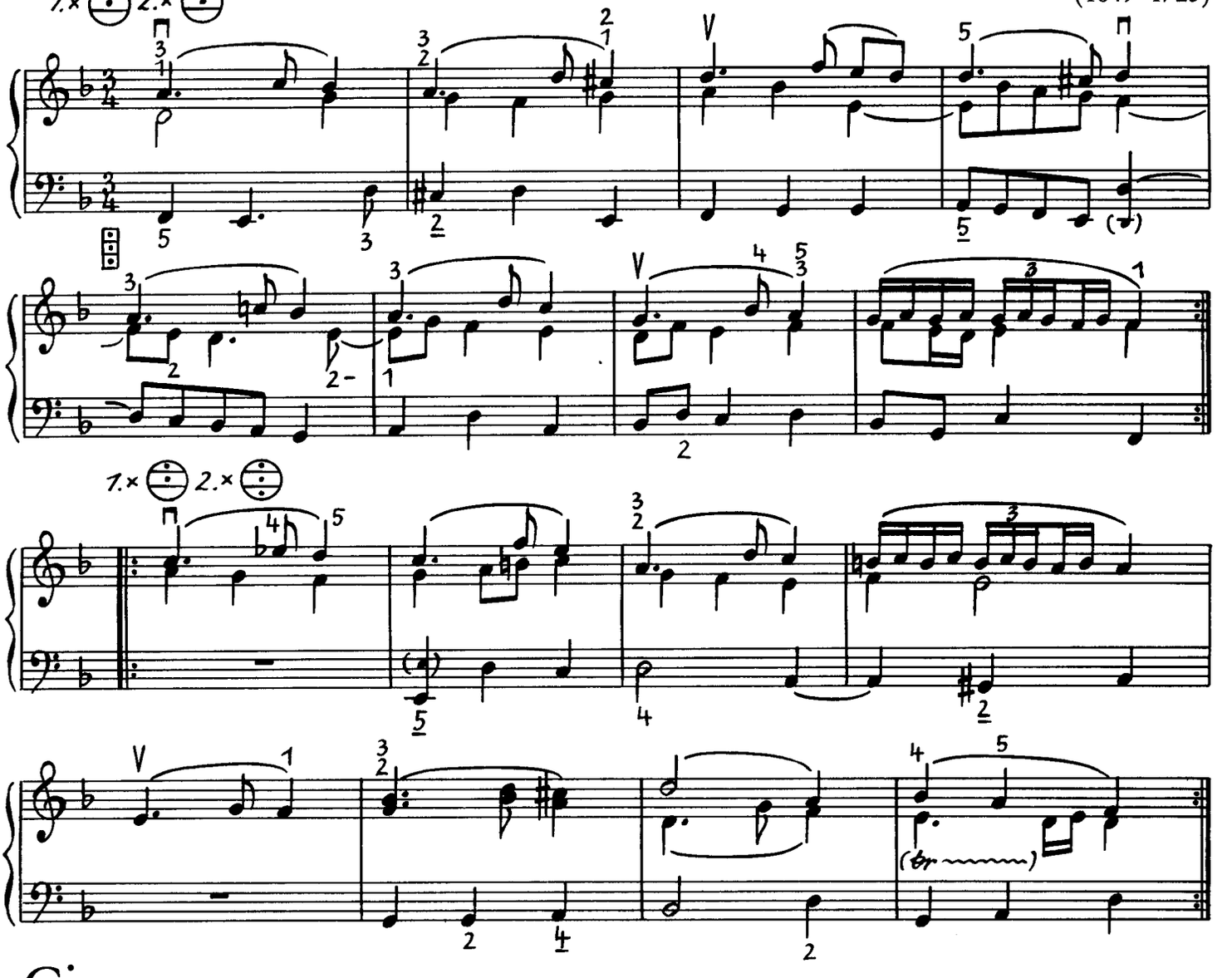
Johann Fischer
(1646 – um 1716)





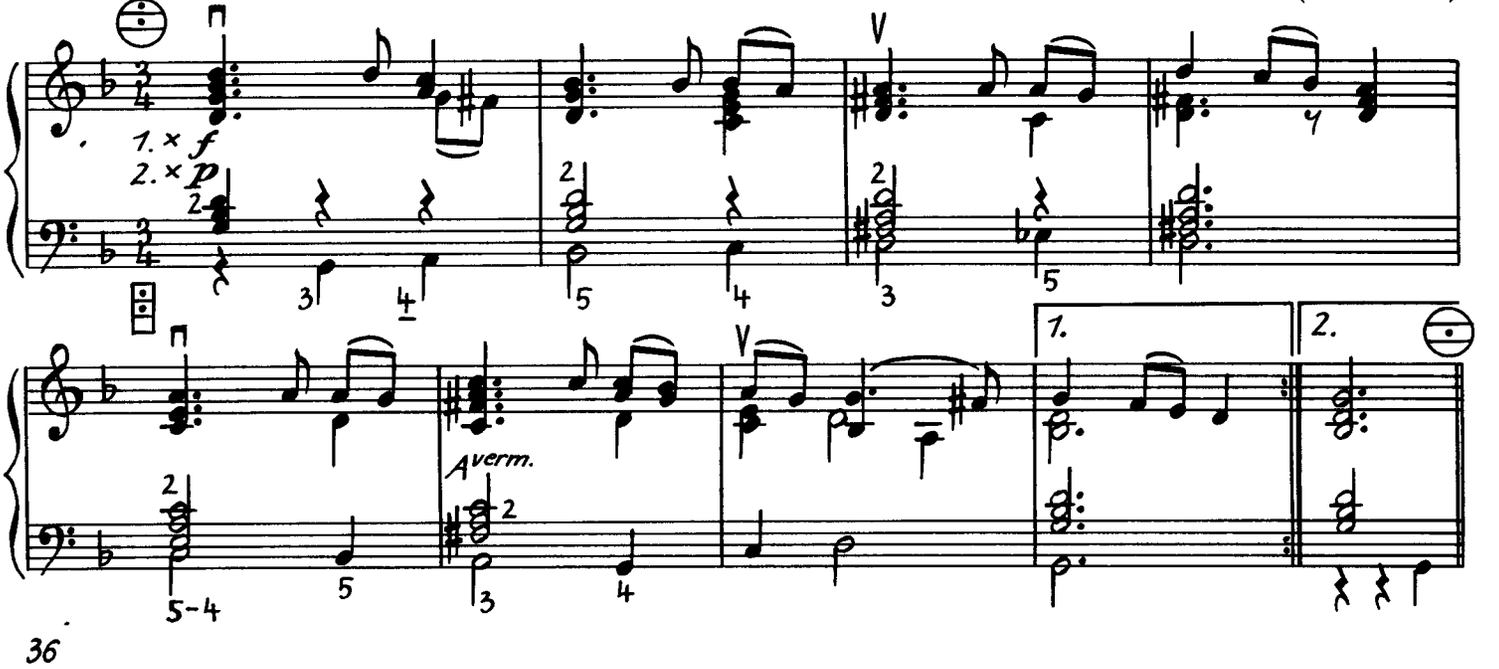
Sarabande

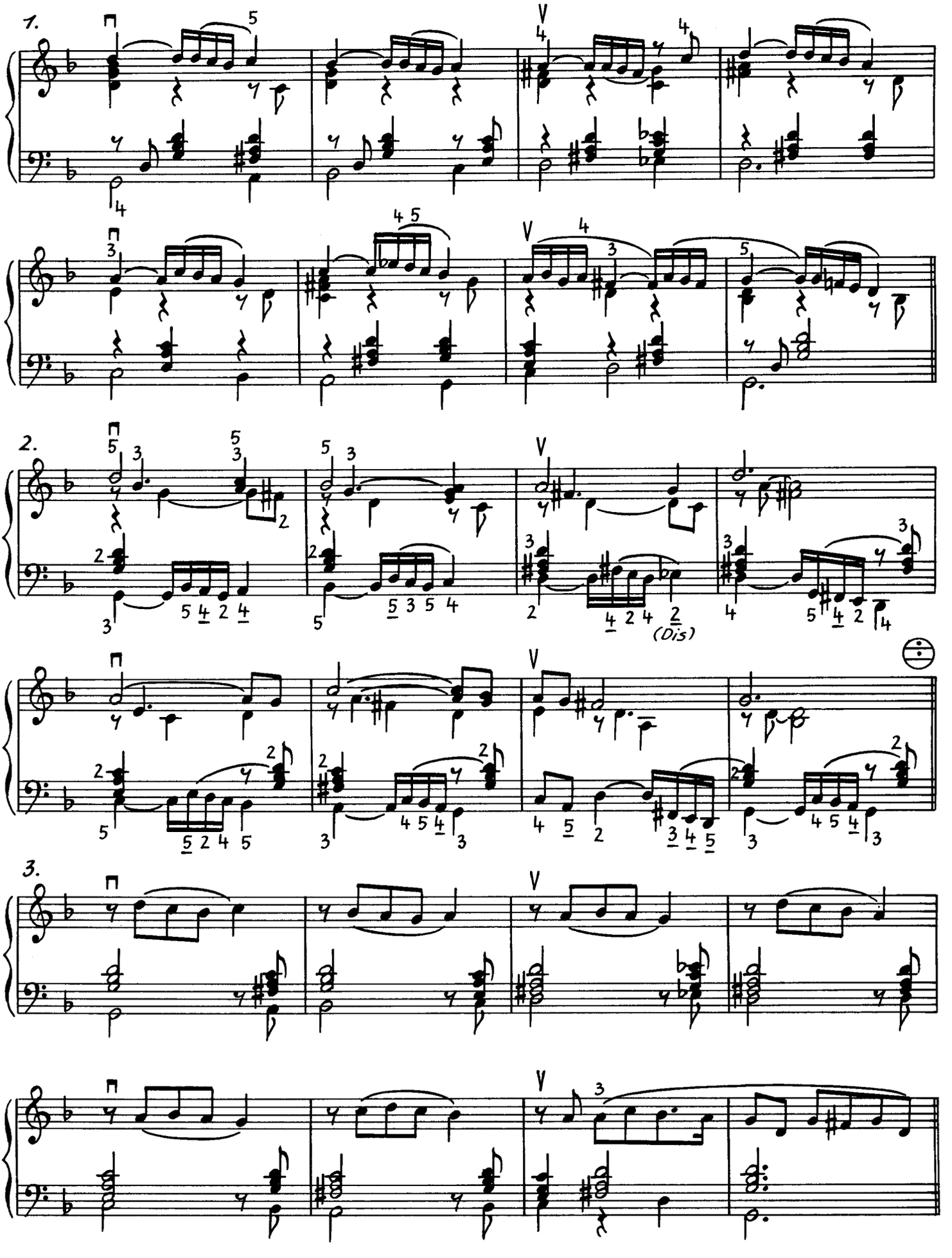
Johann Philipp Krieger
(1649–1725)



Ciacona

Johann Krieger
(1652–1735)

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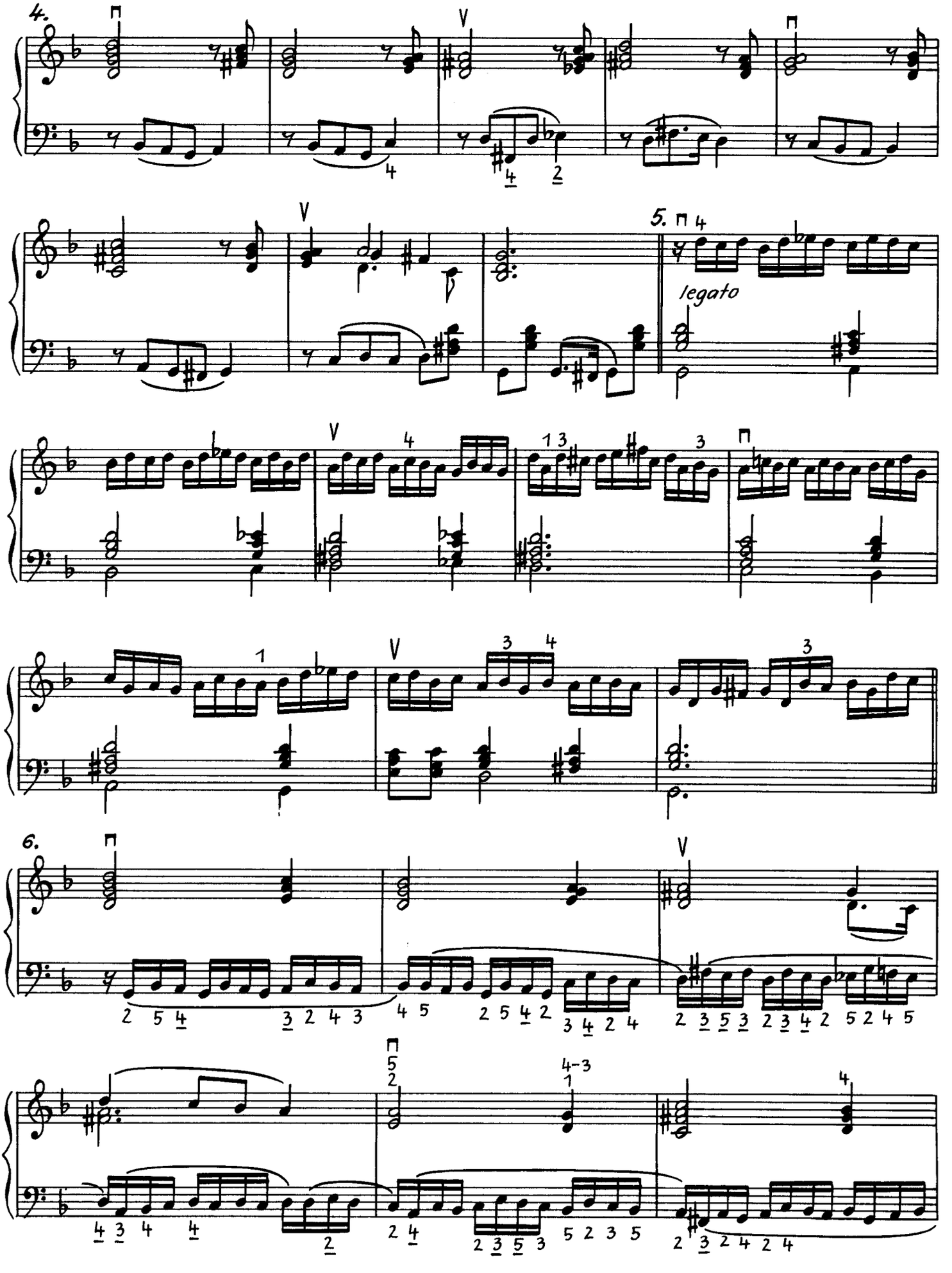
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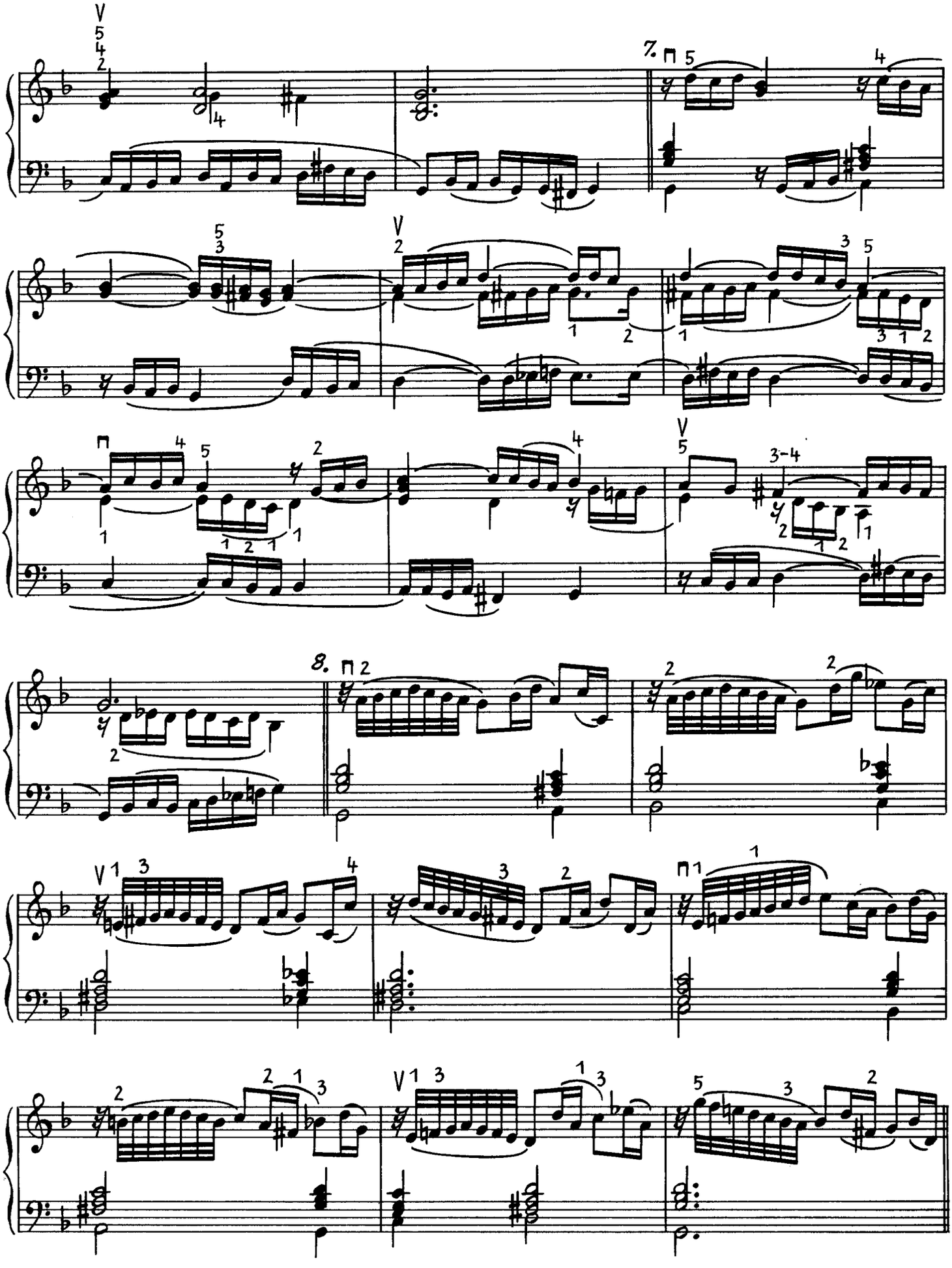

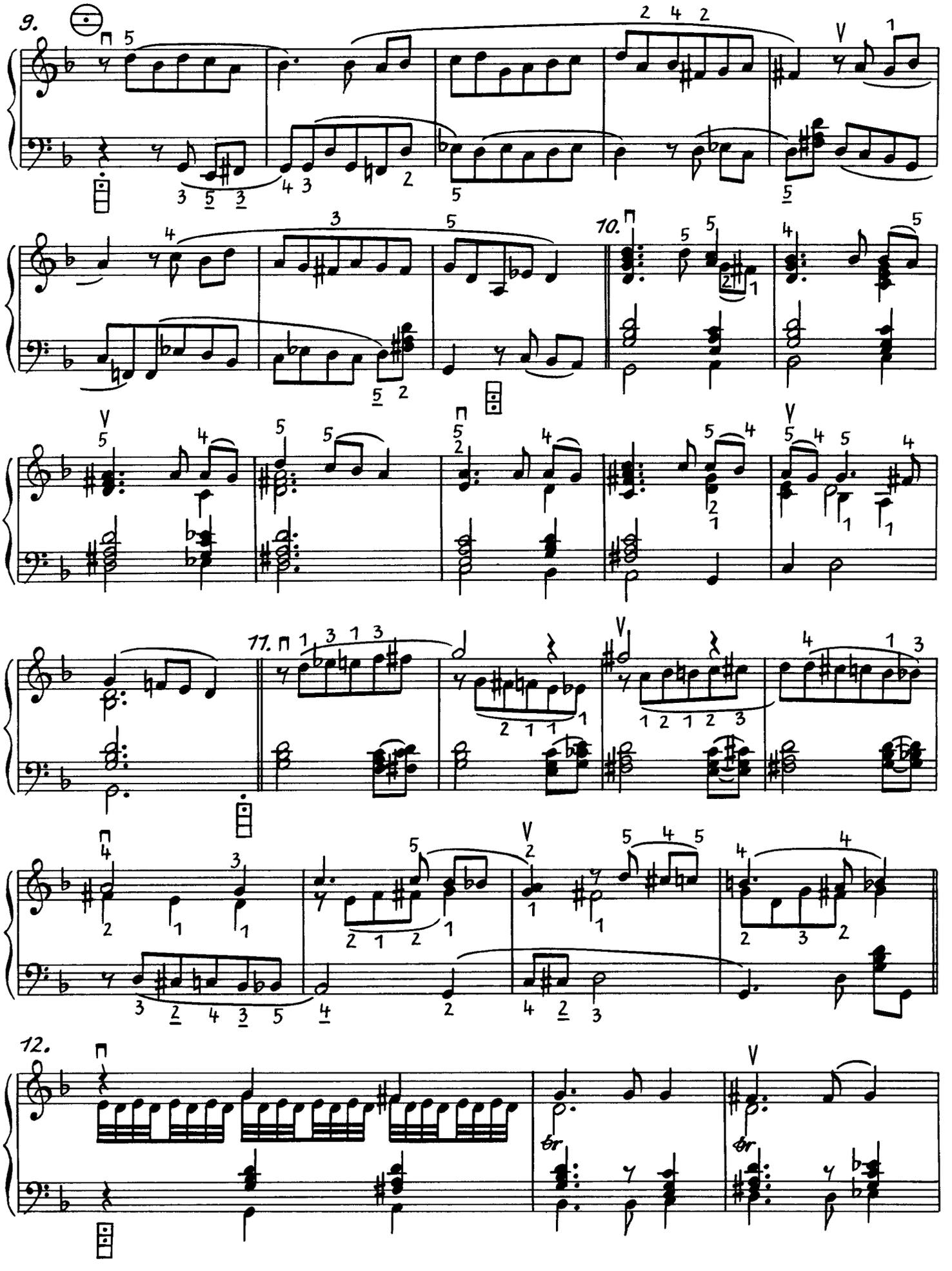
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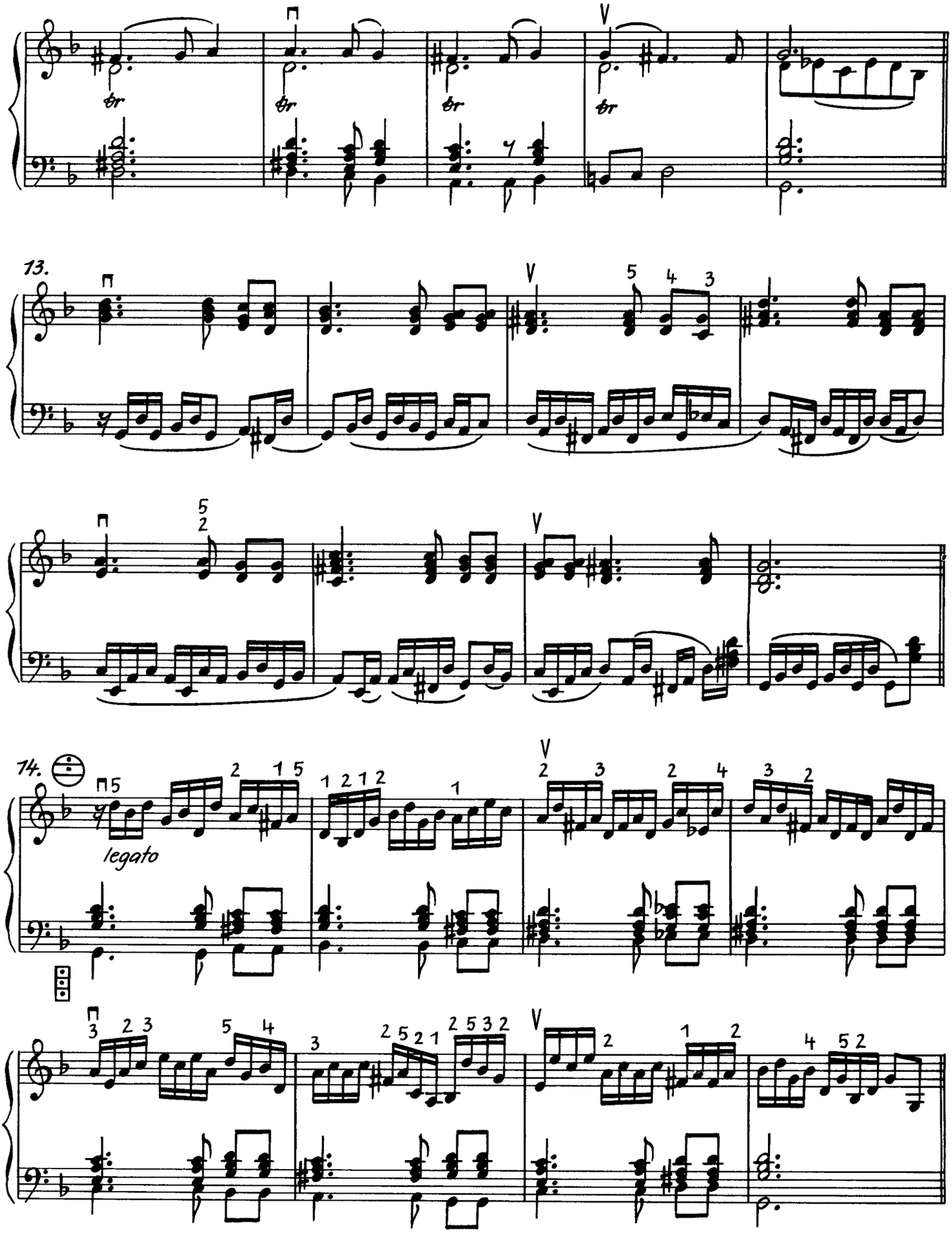
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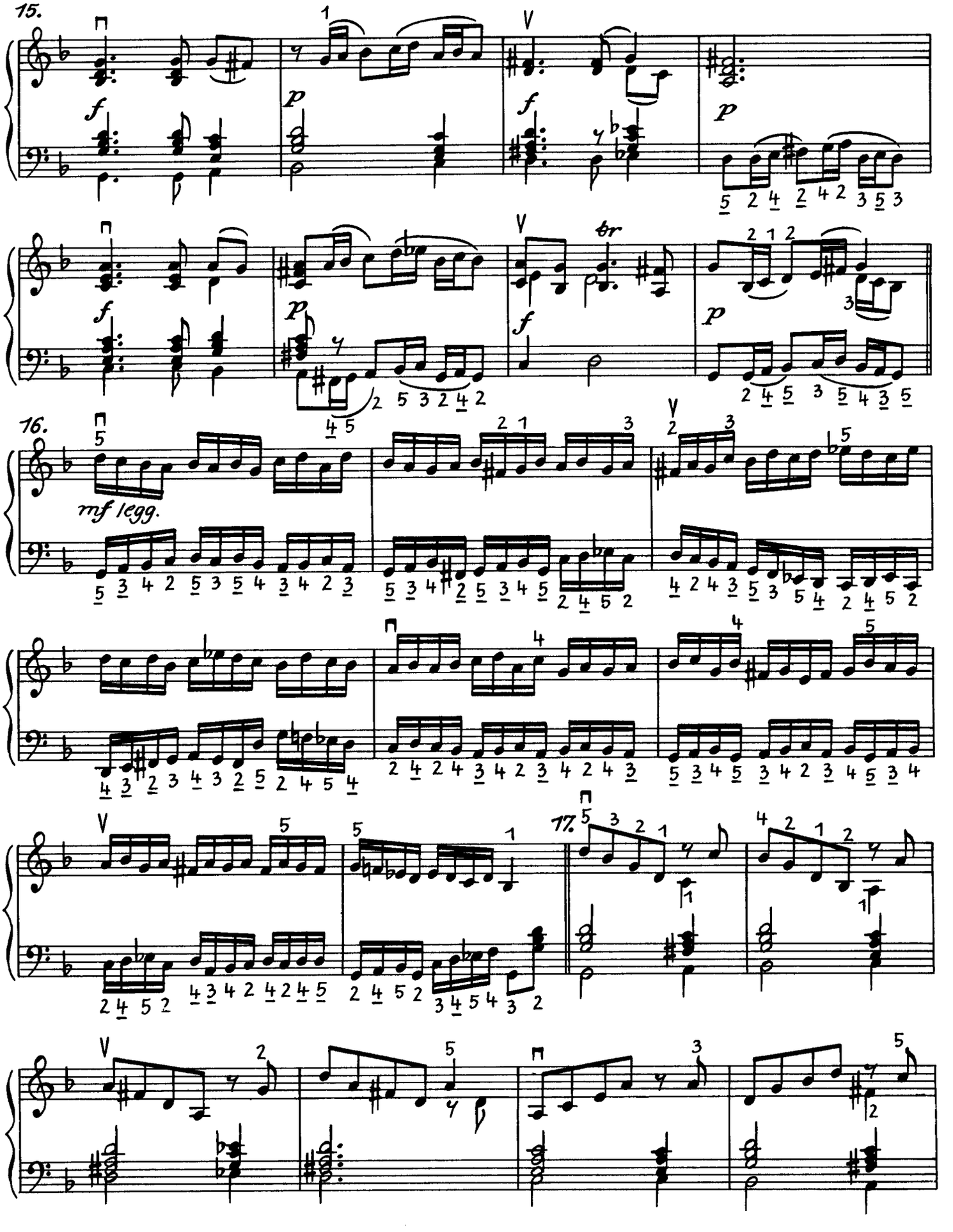
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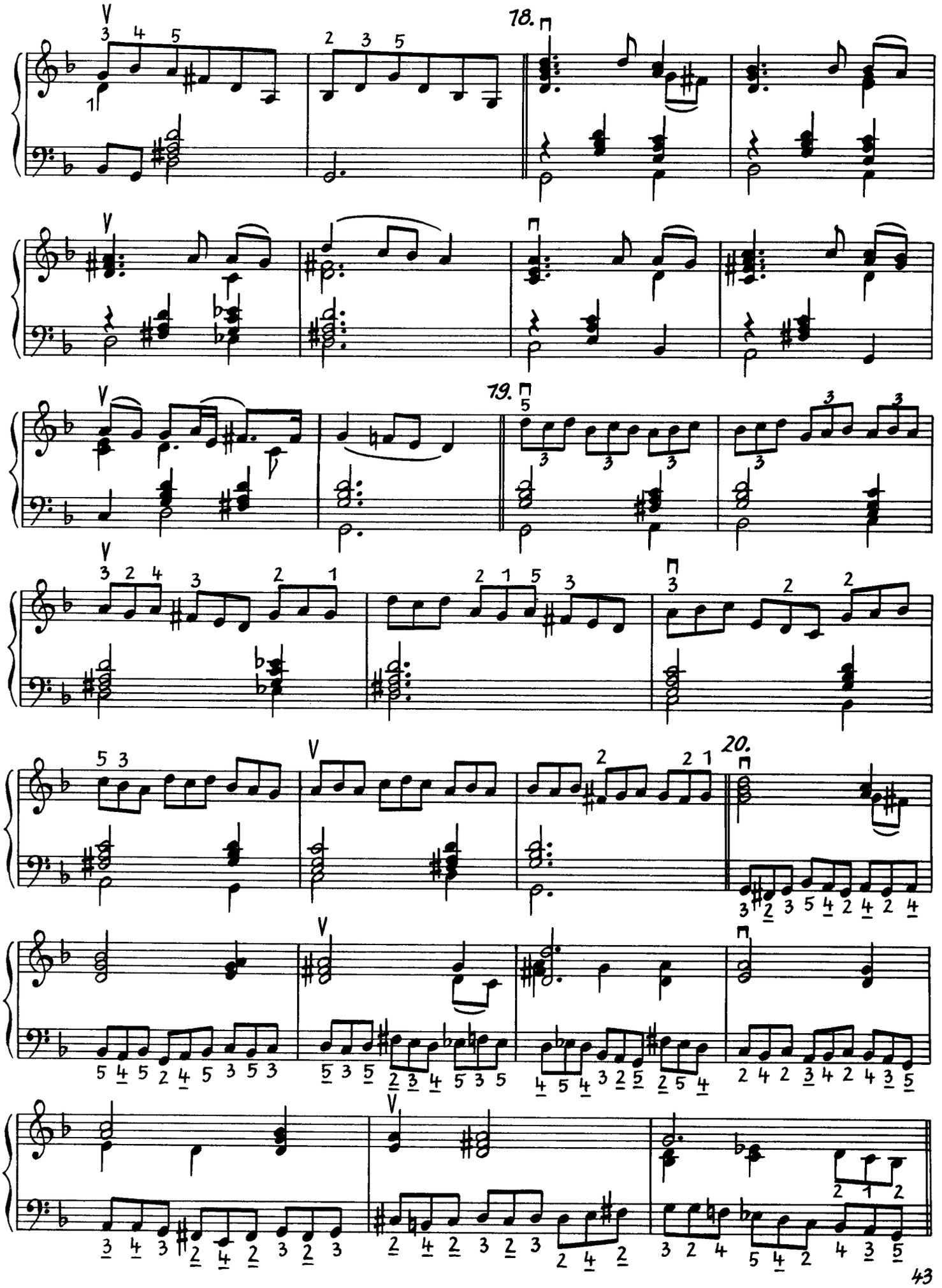
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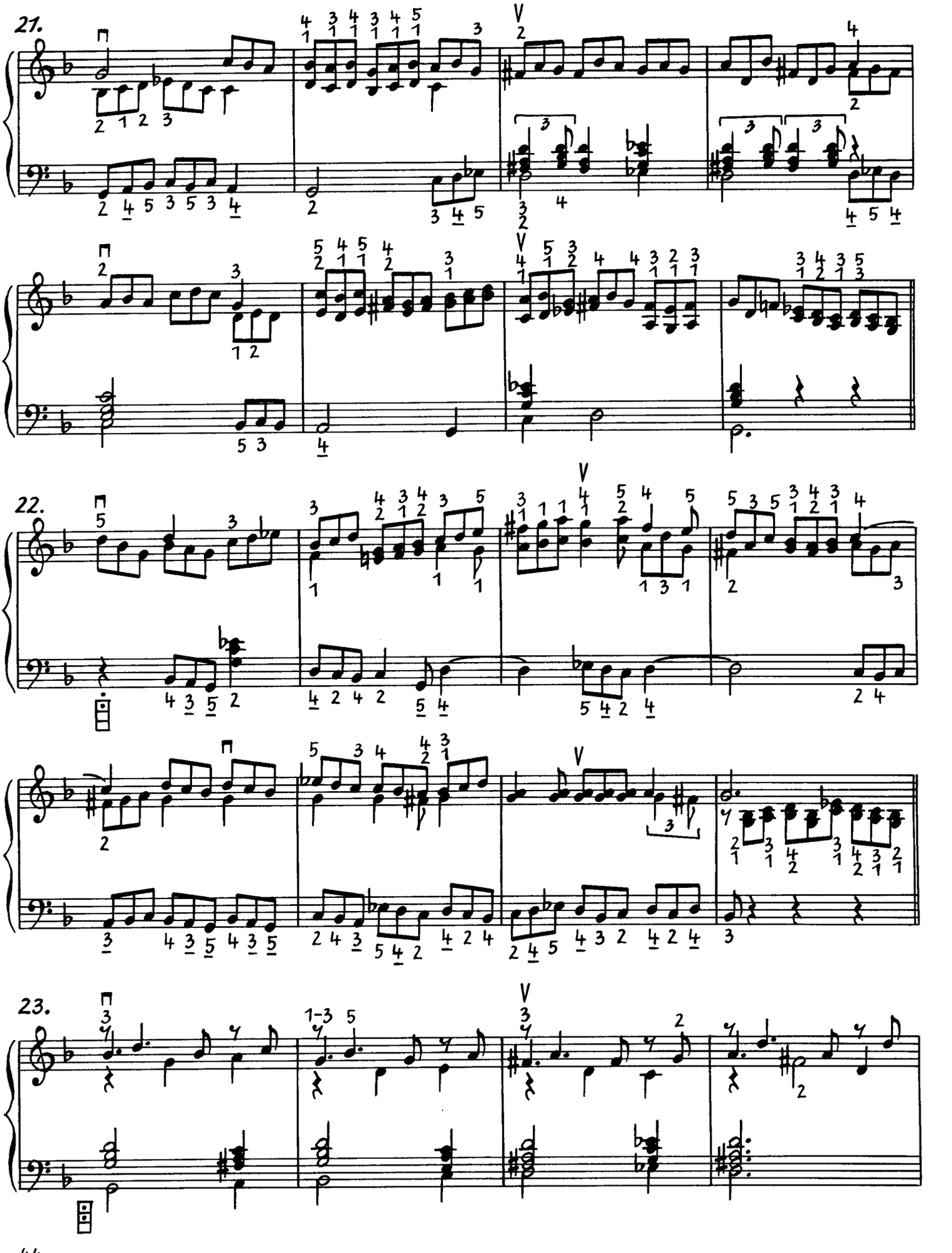
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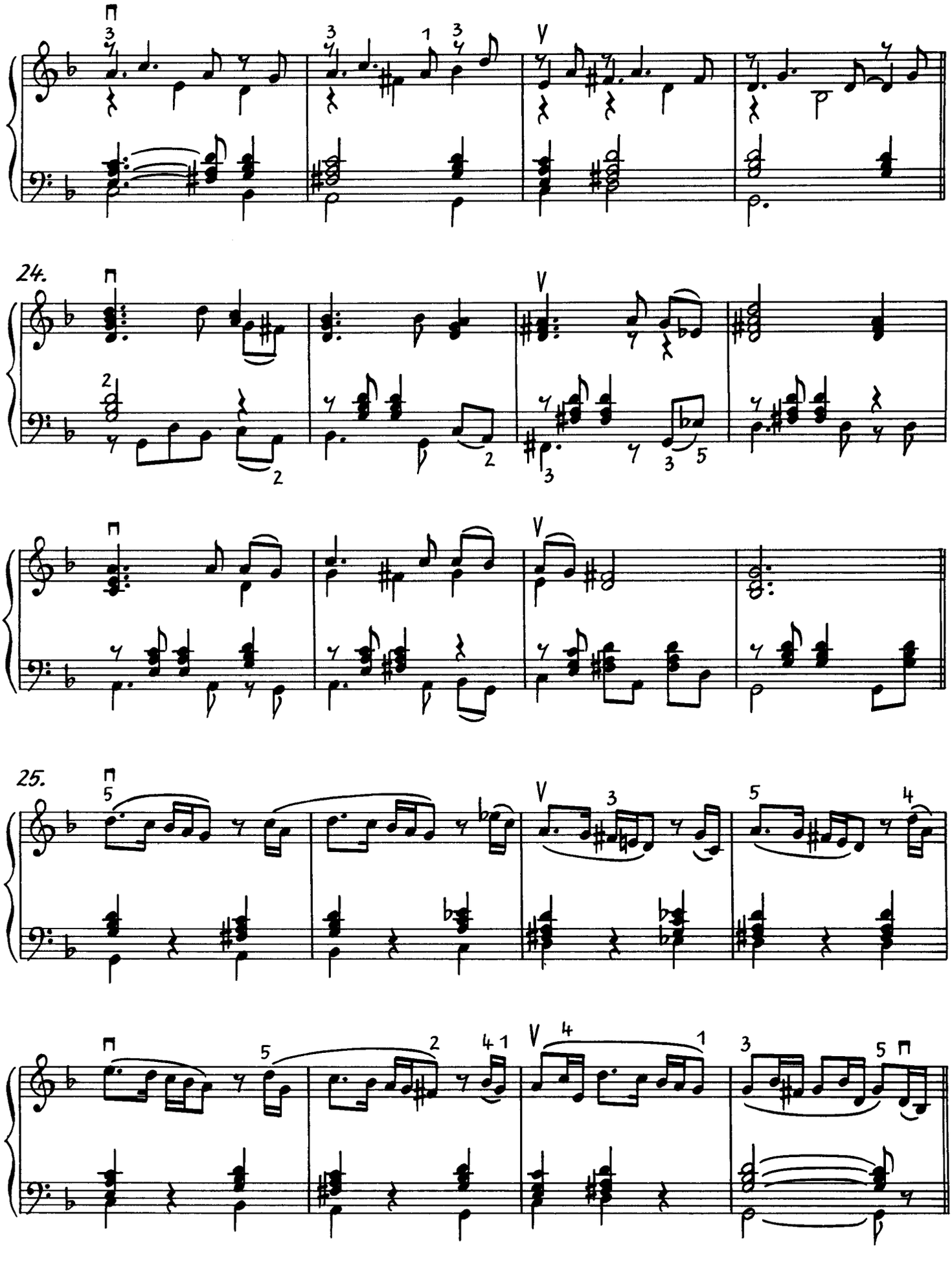
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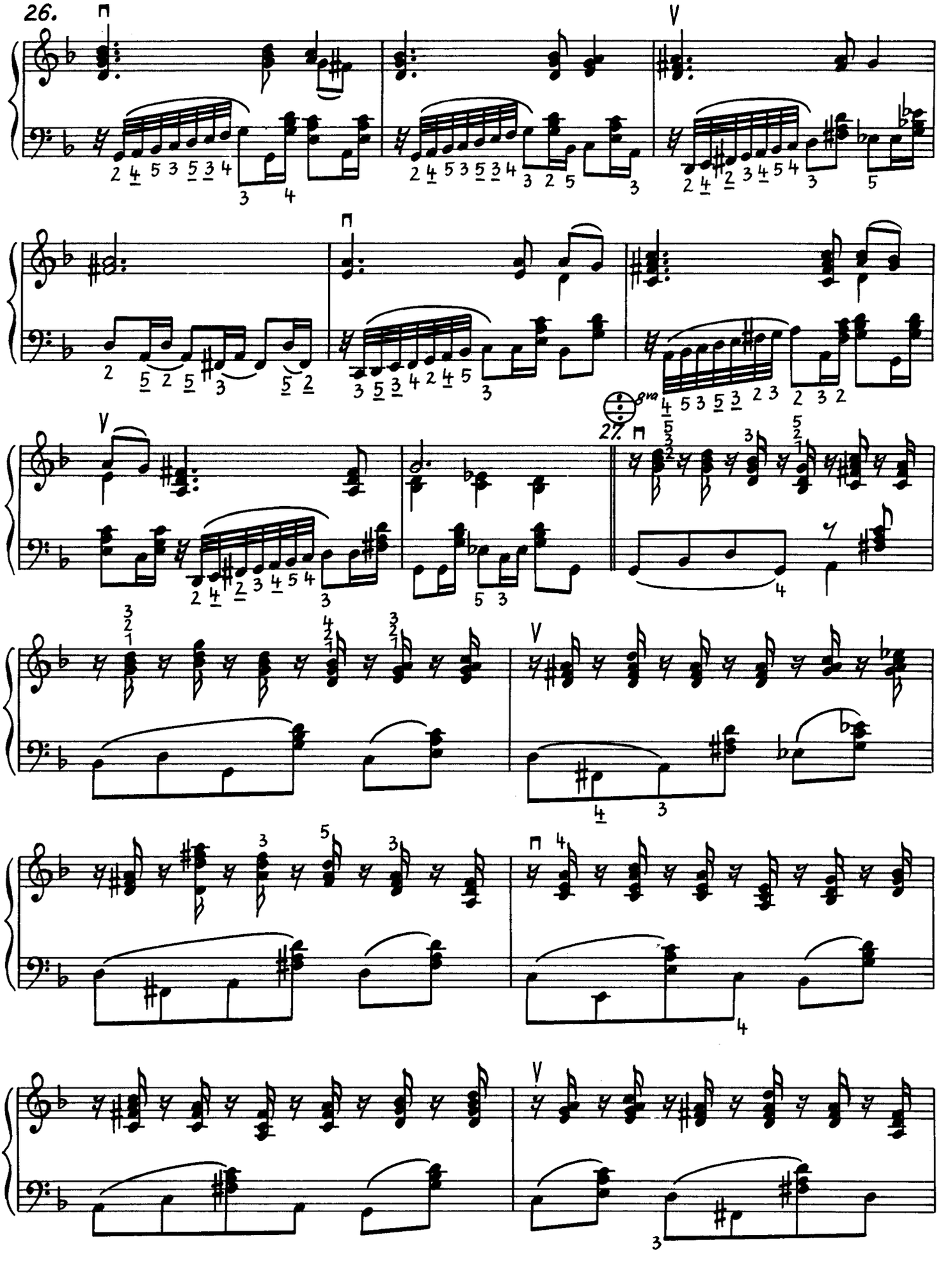
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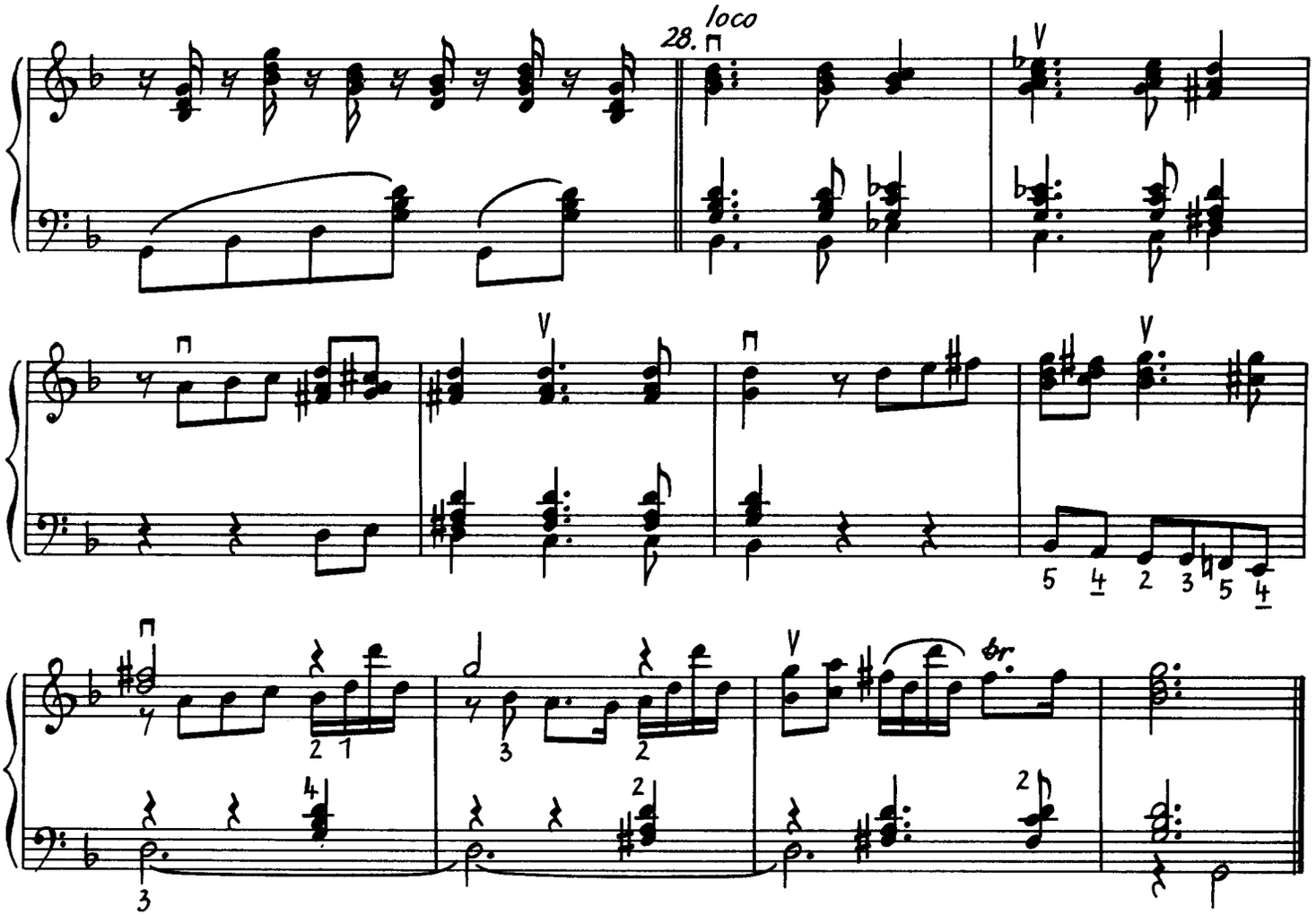
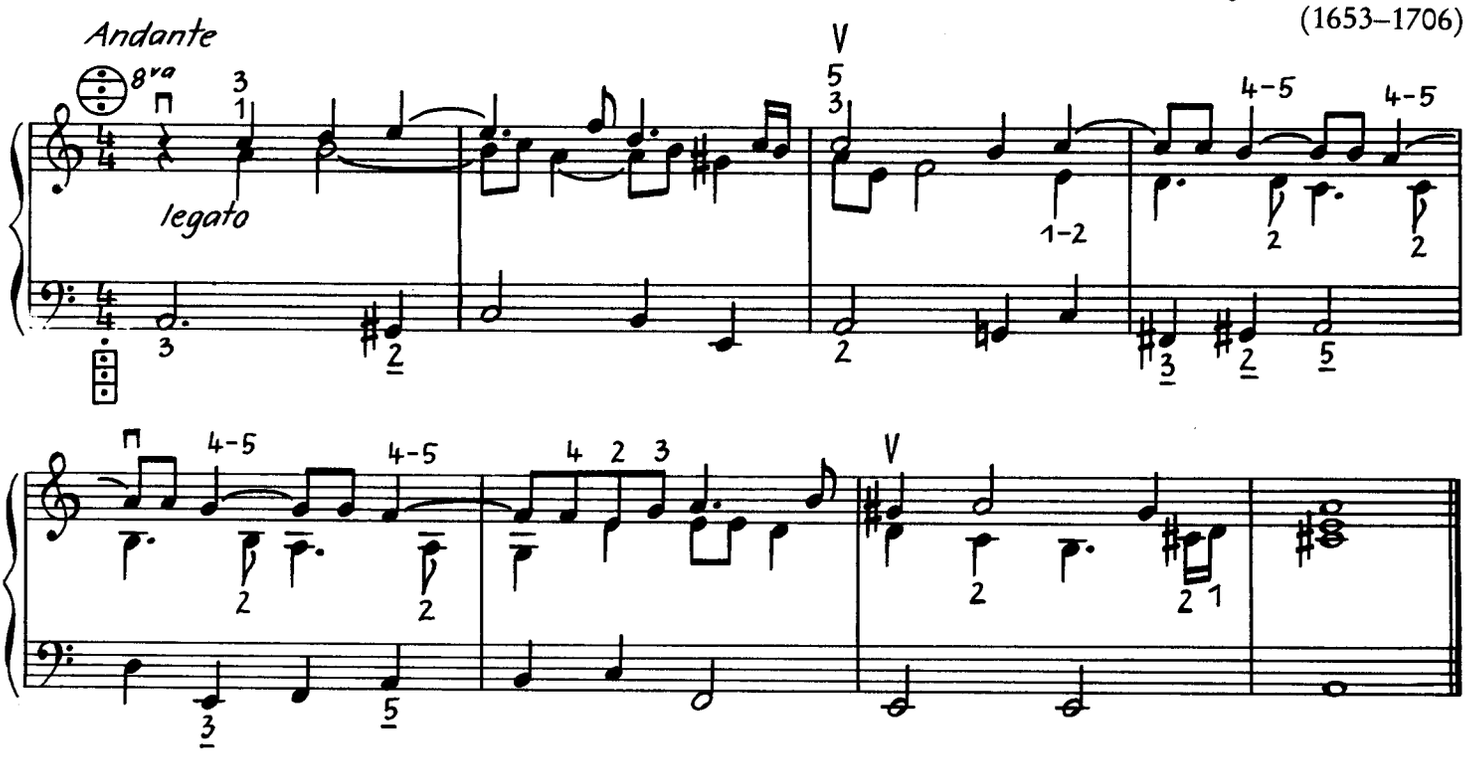


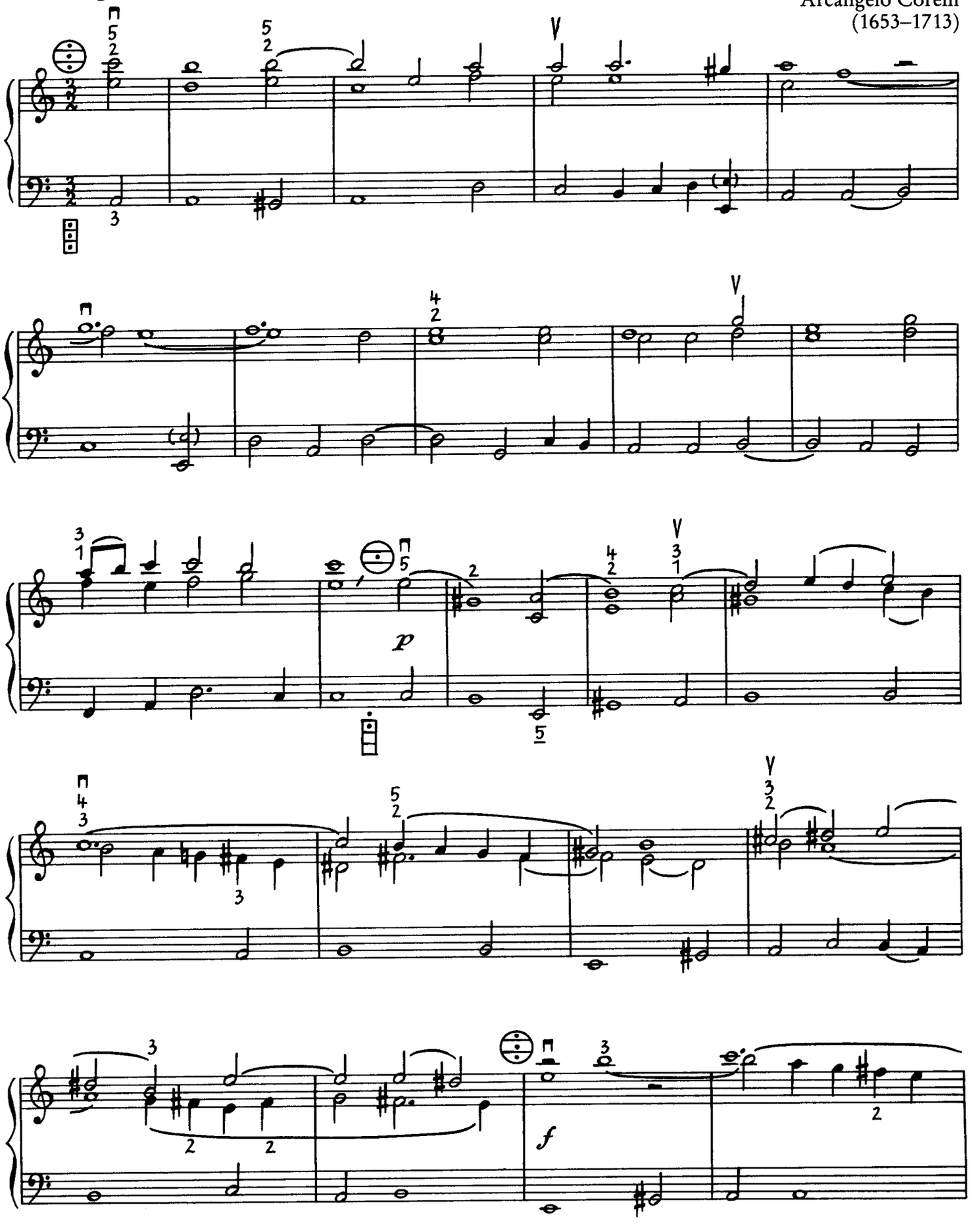
Postludium

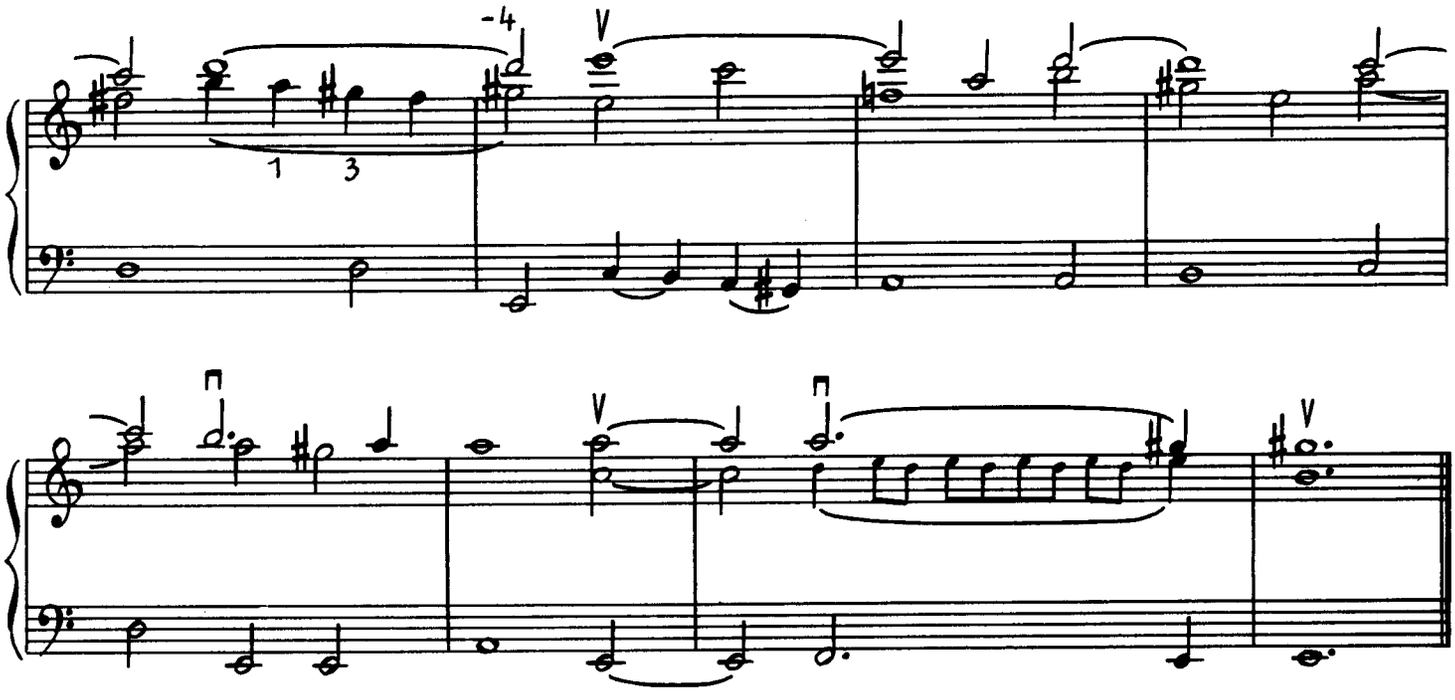
Johann Pachelbel
(1653–1706)



Adagio

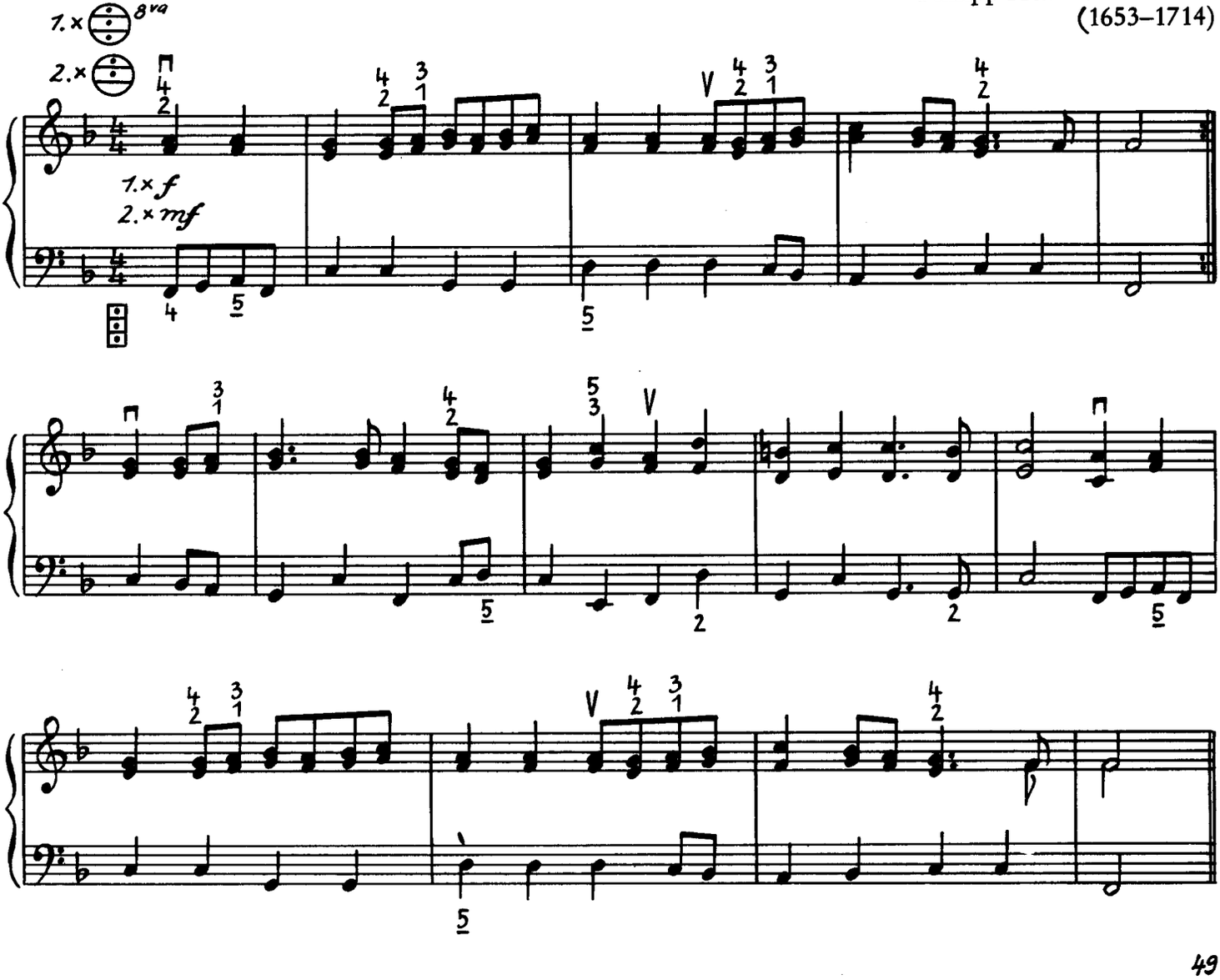
Arcangelo Corelli
(1653–1713)

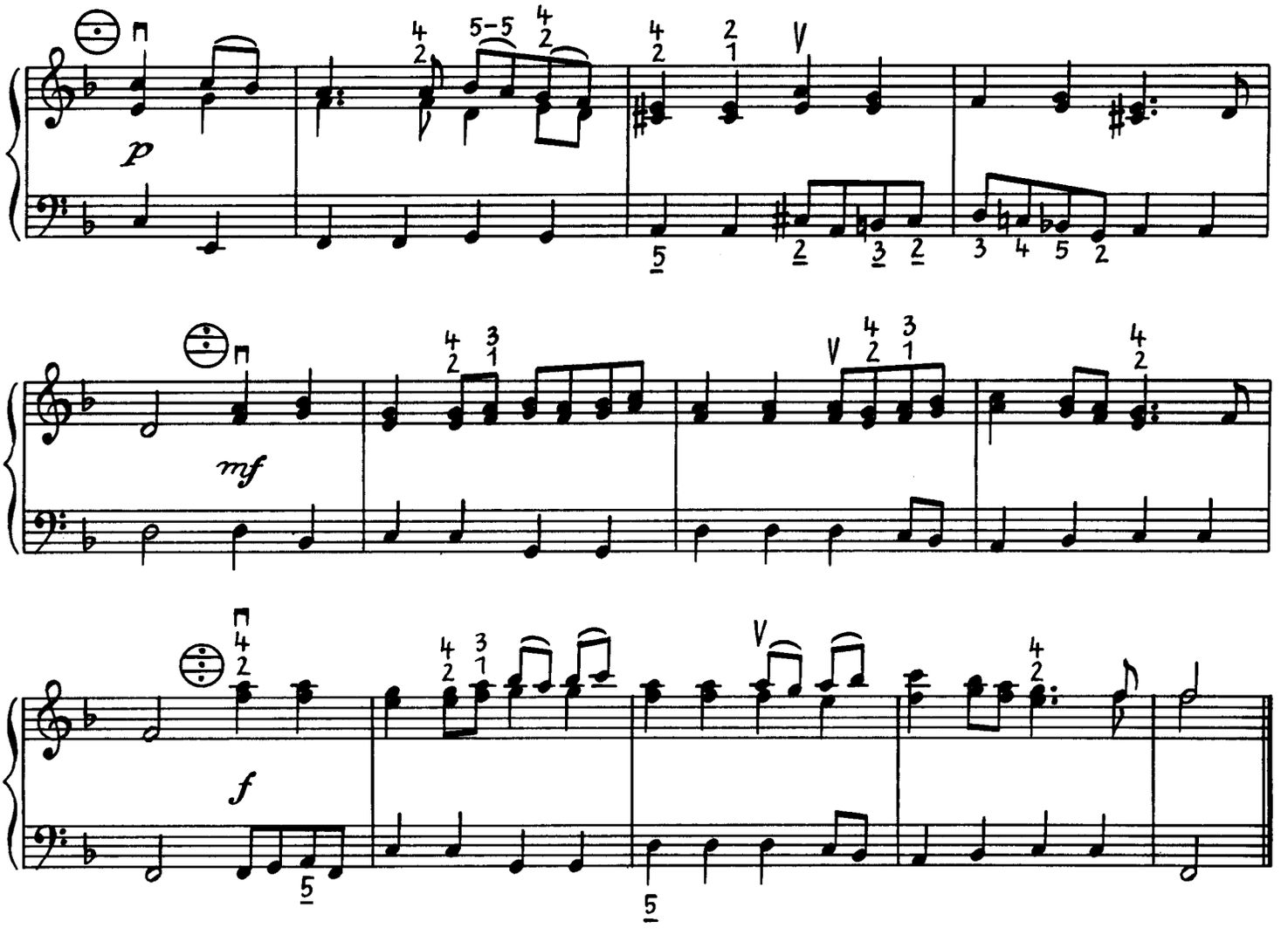




Ouvertüre

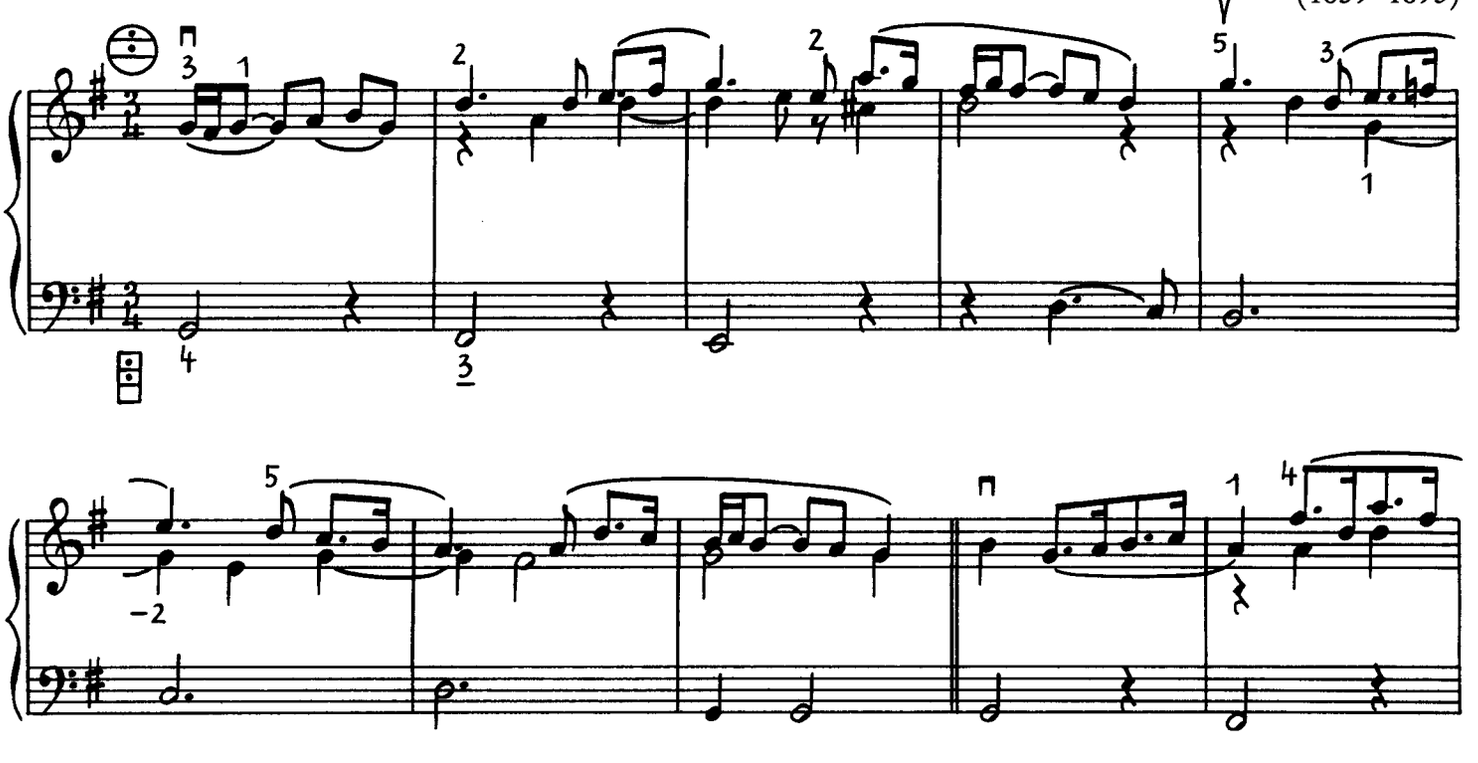
Philipp Heinrich Erlebach
(1653–1714)

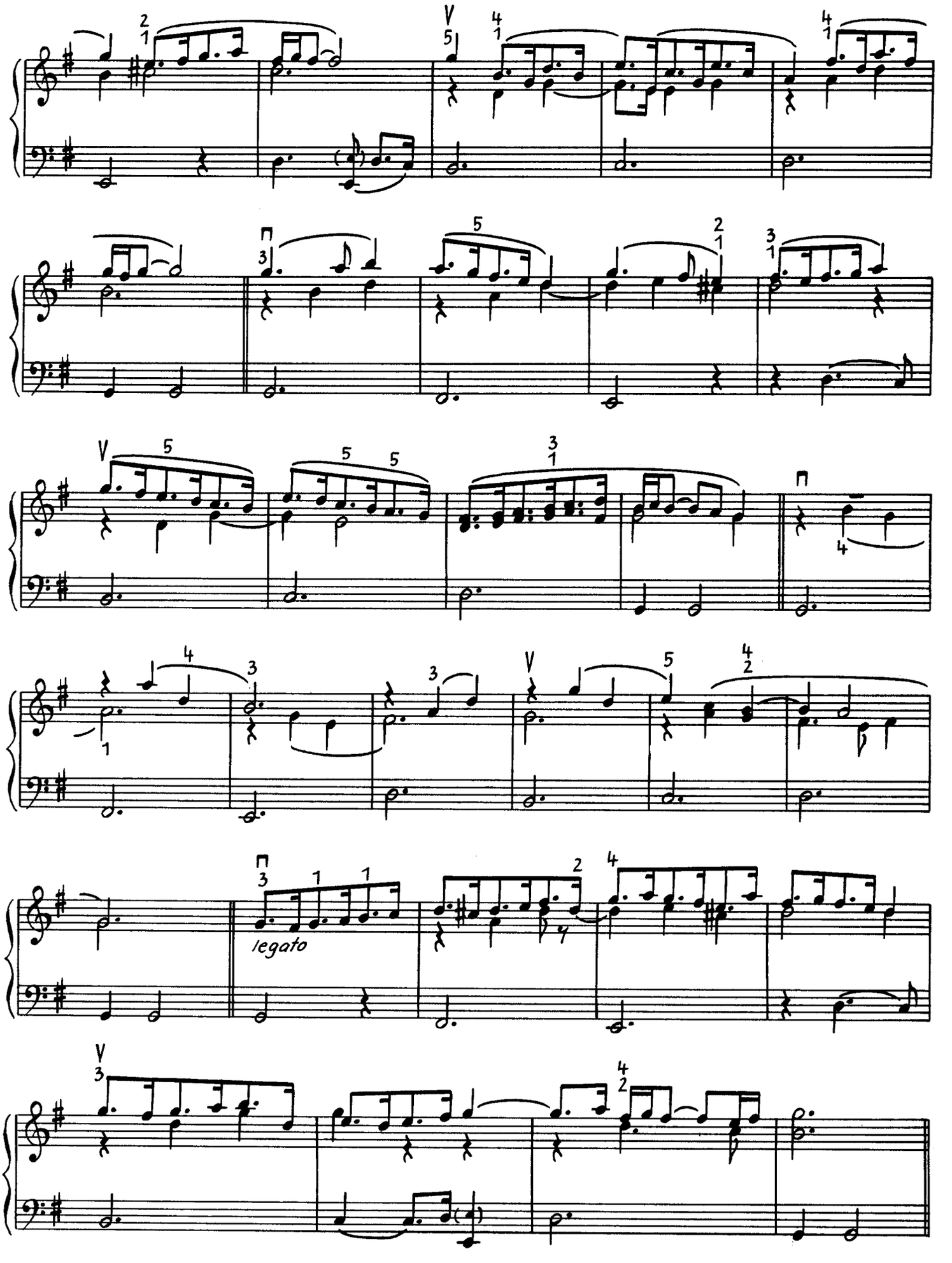




Chaconne

Henry Purcell
(1659–1695)

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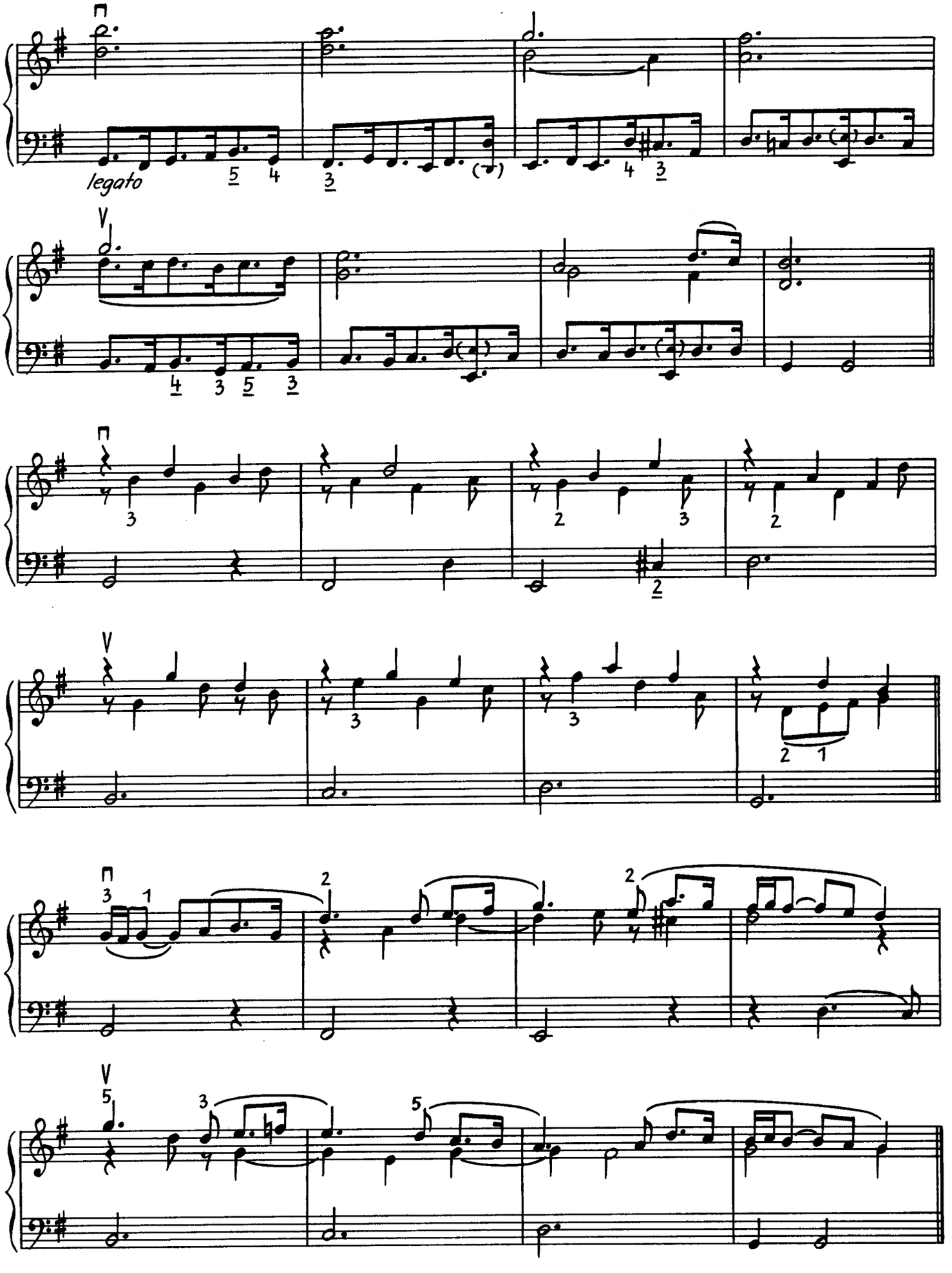
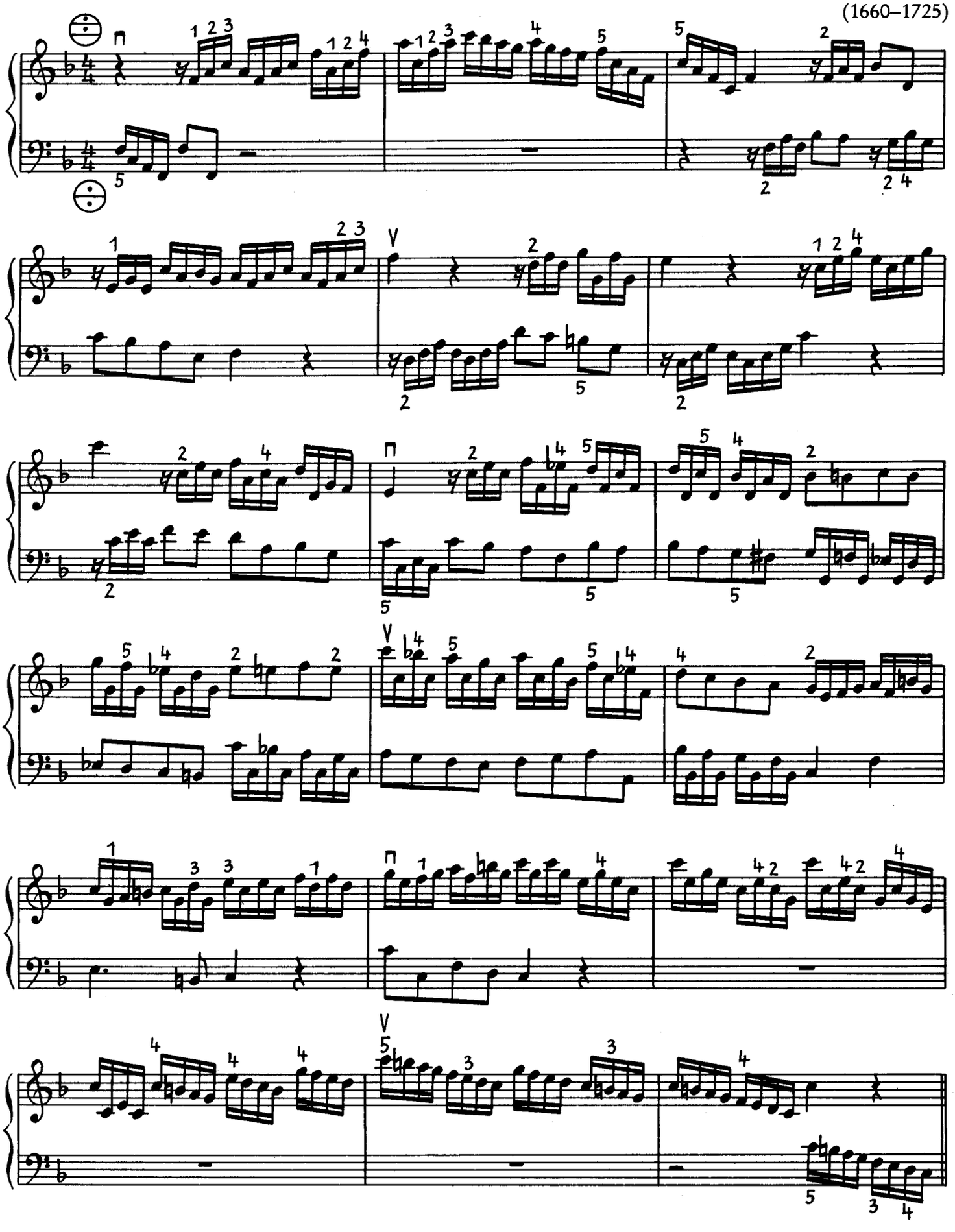
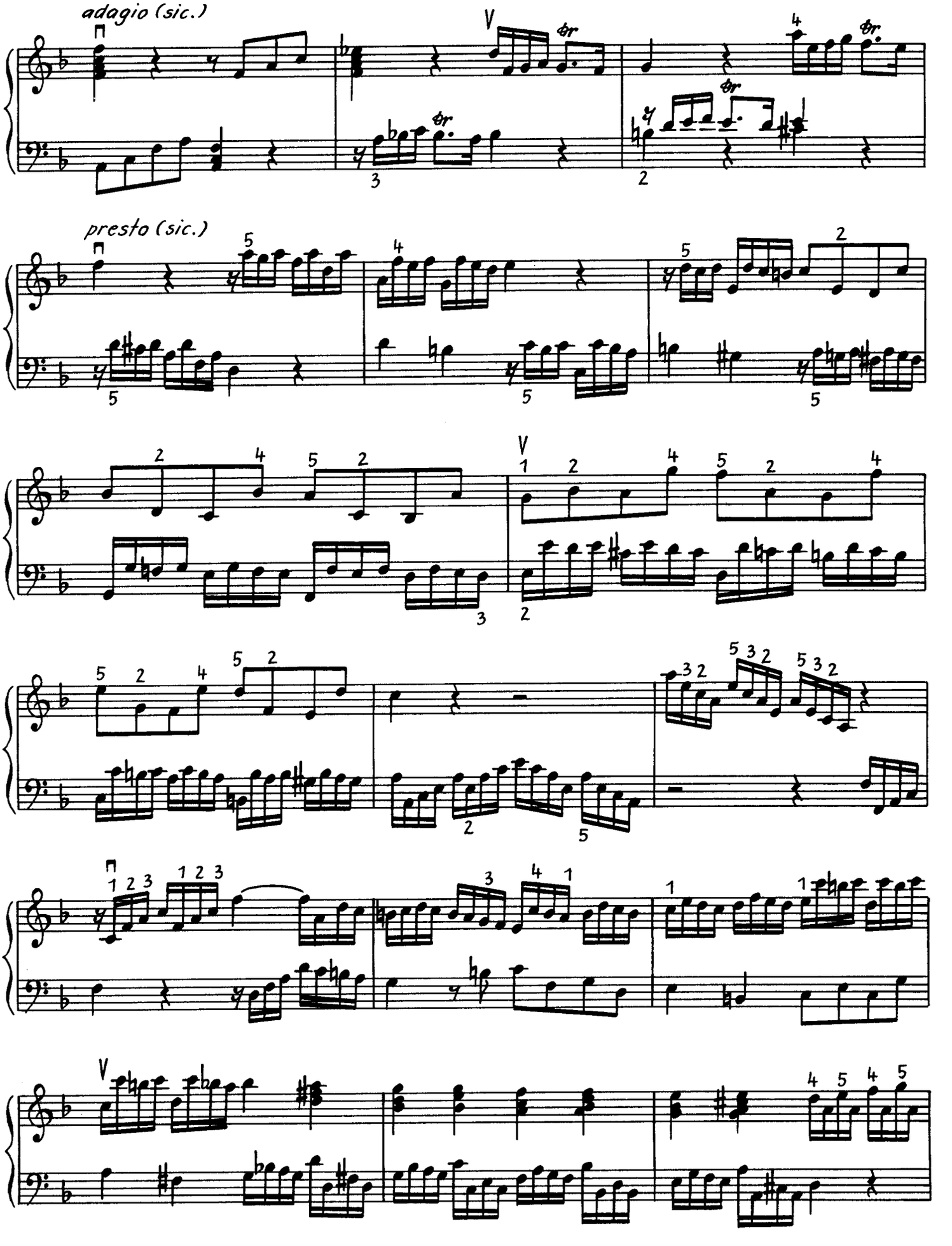
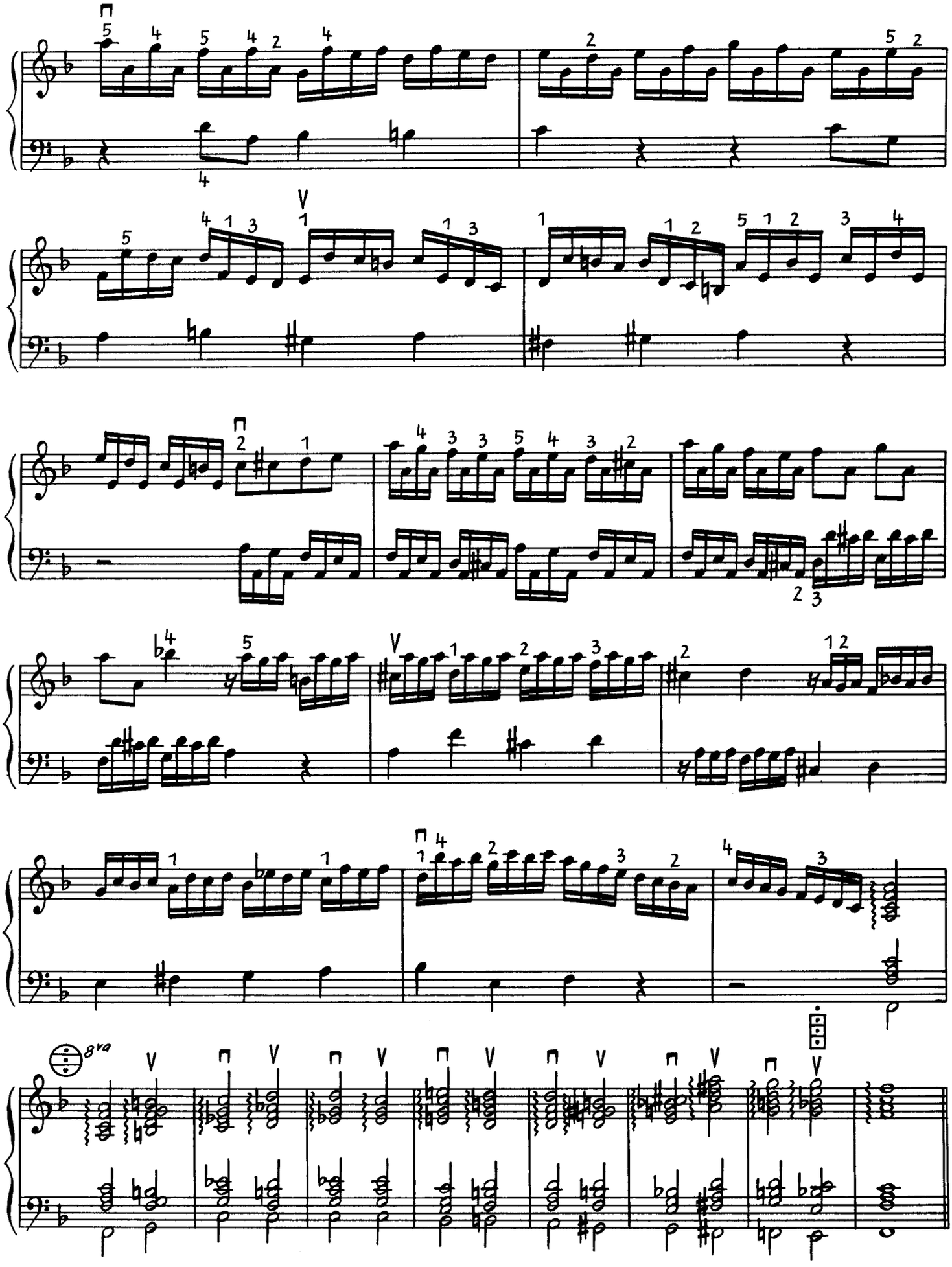

legato

Toccata quarta

Alessandro Scarlatti
(1660–1725)

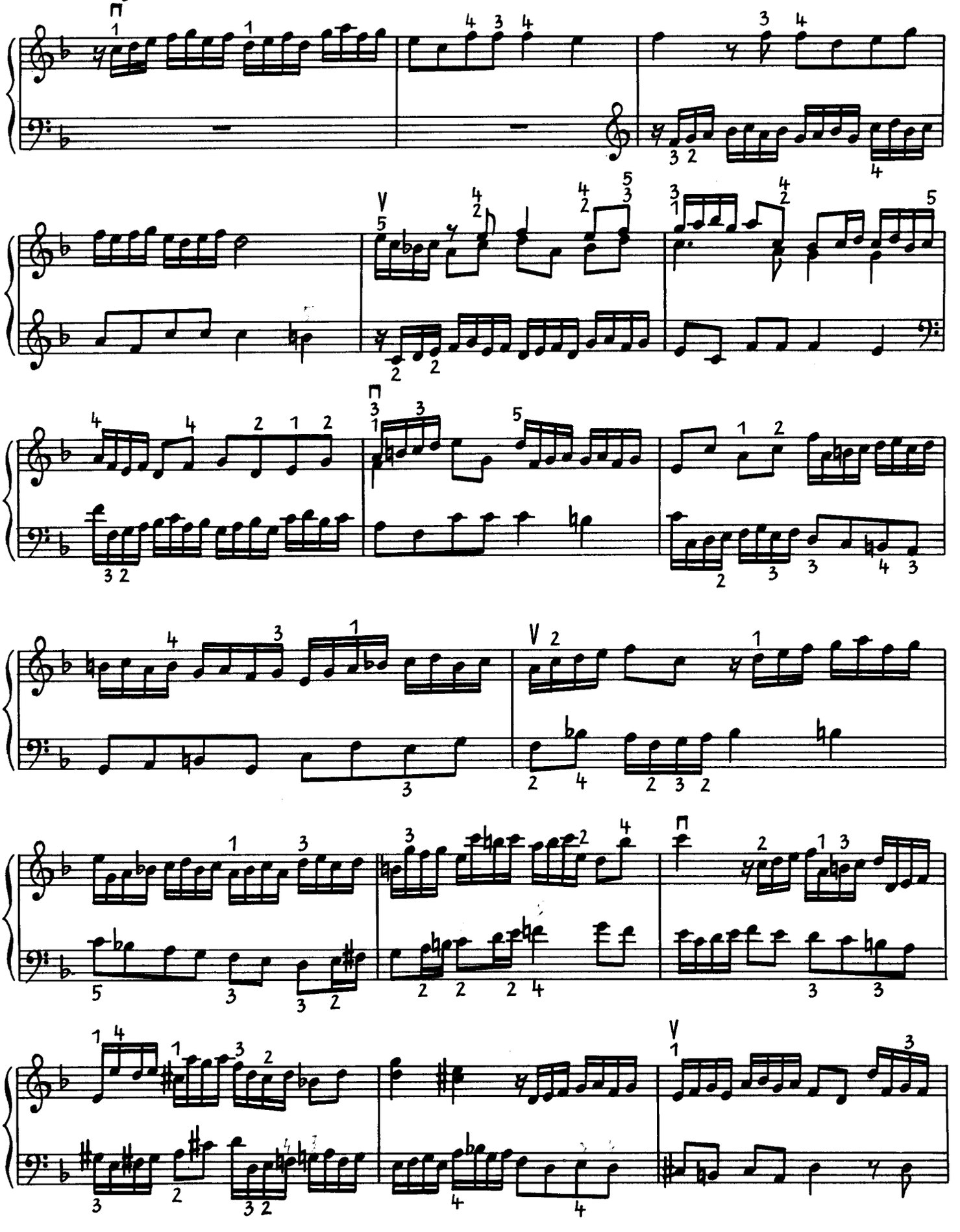


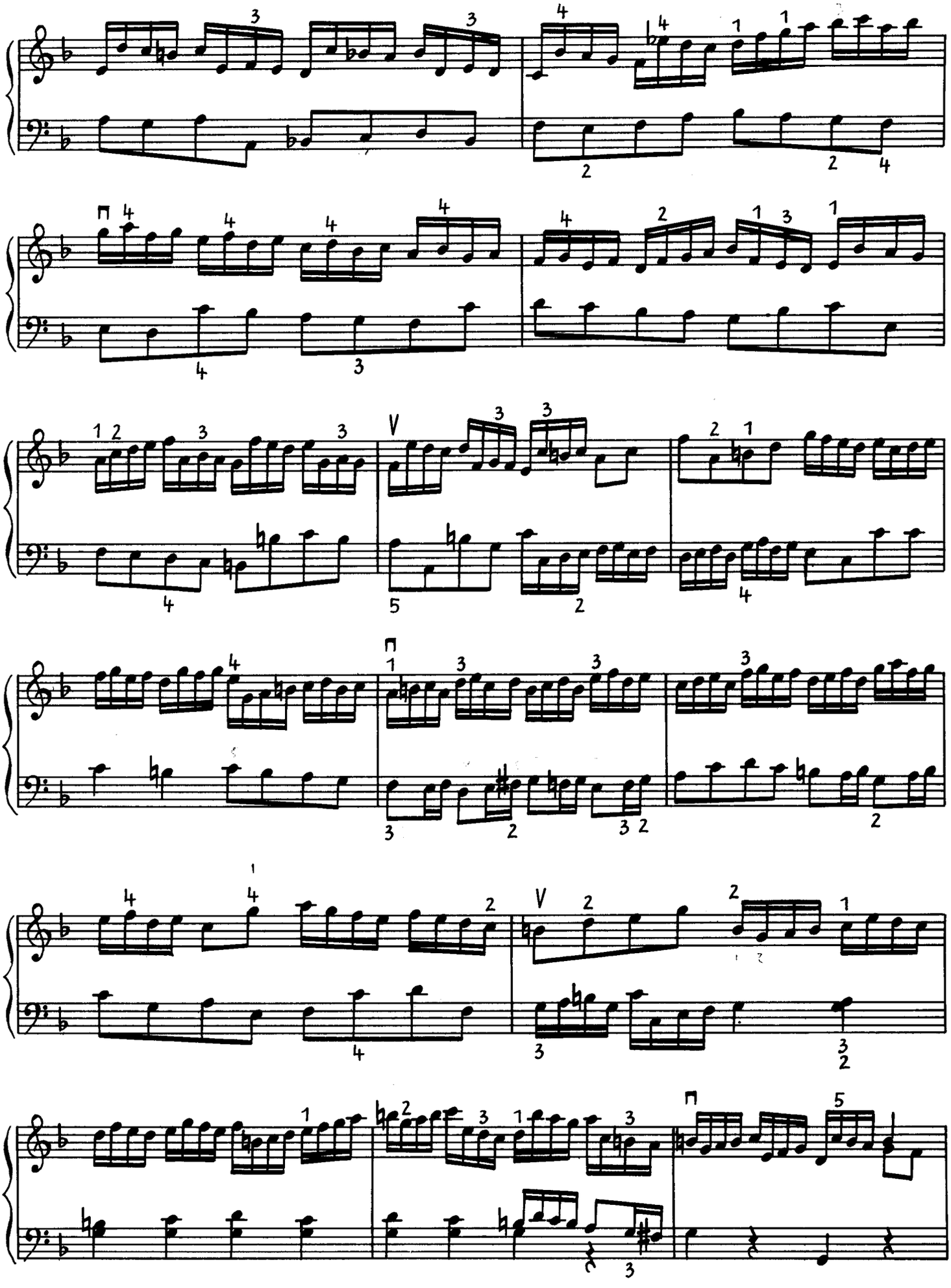

adagio (sic.)
presto (sic.)

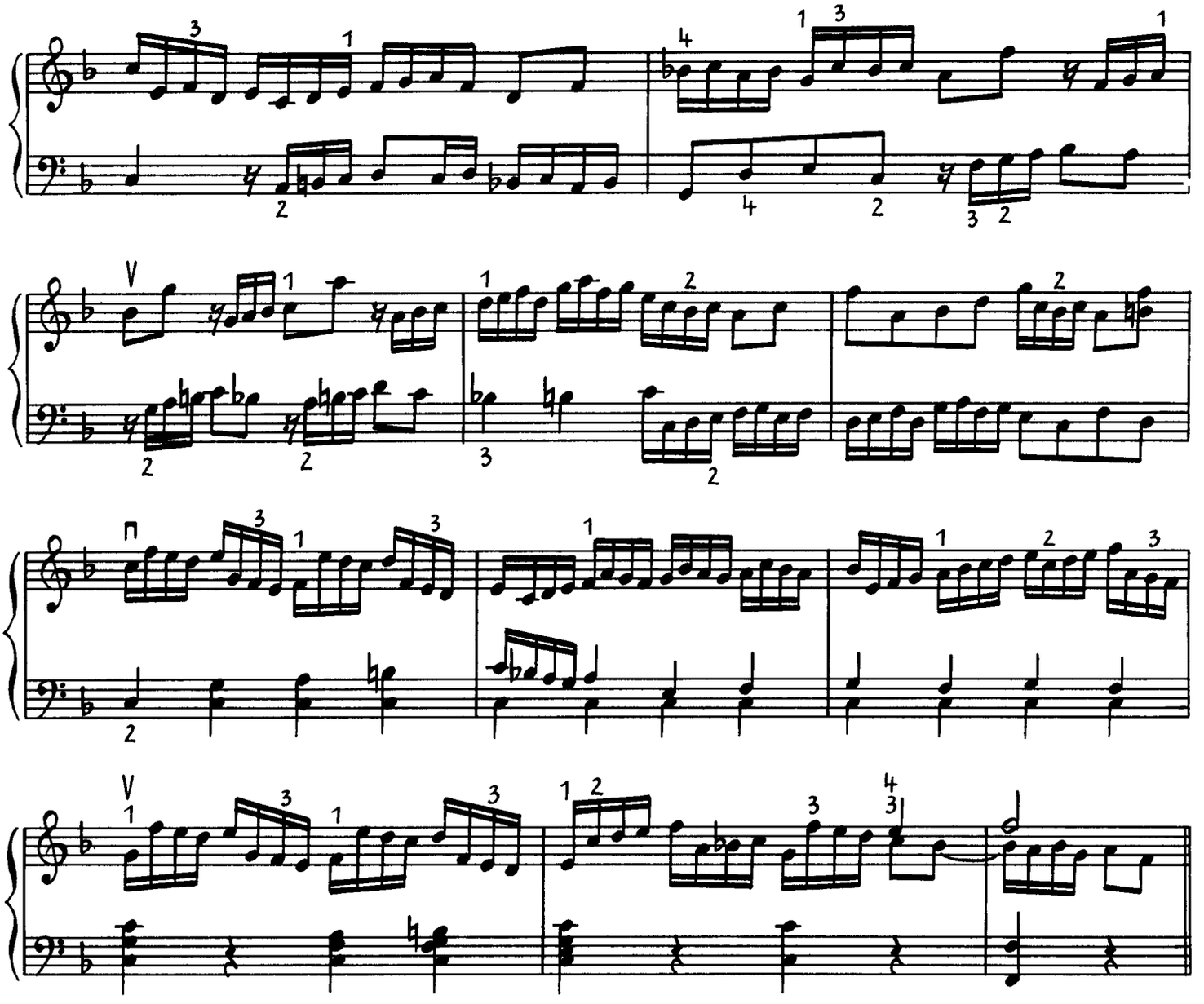

8va

Fuga

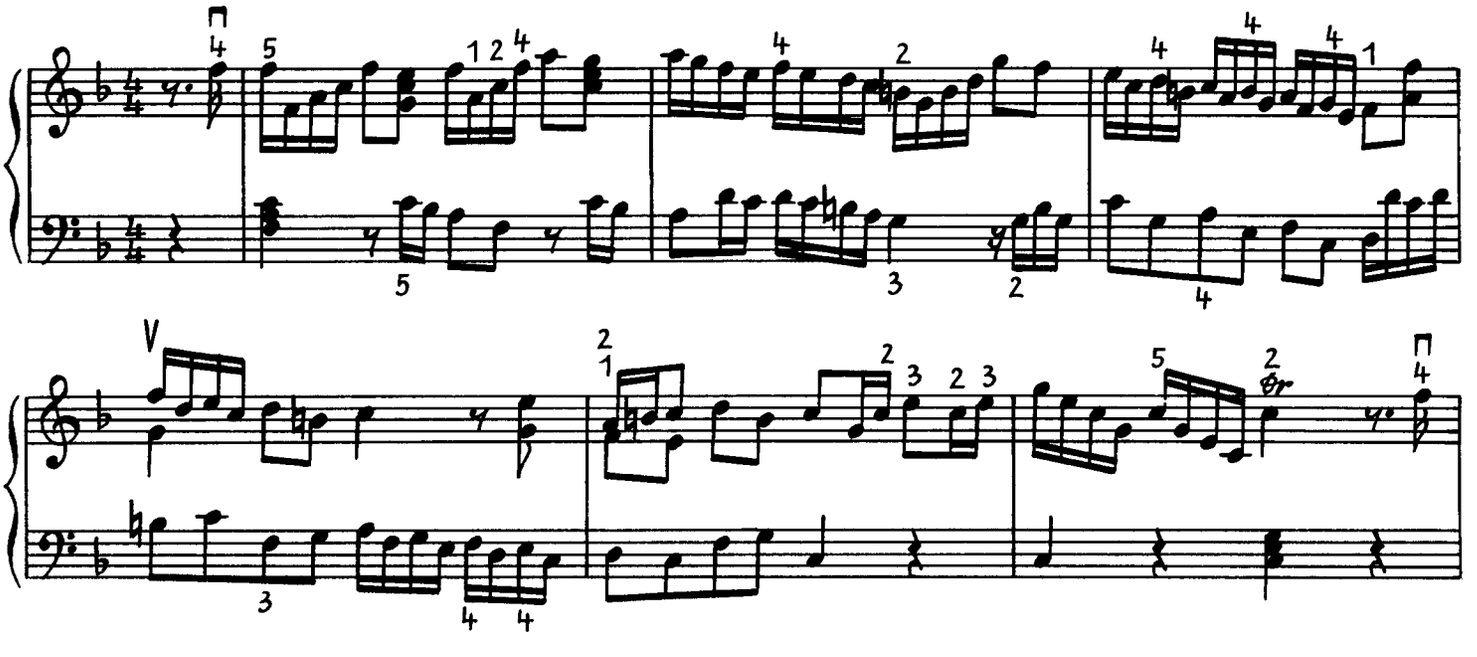
allegro (sic.)

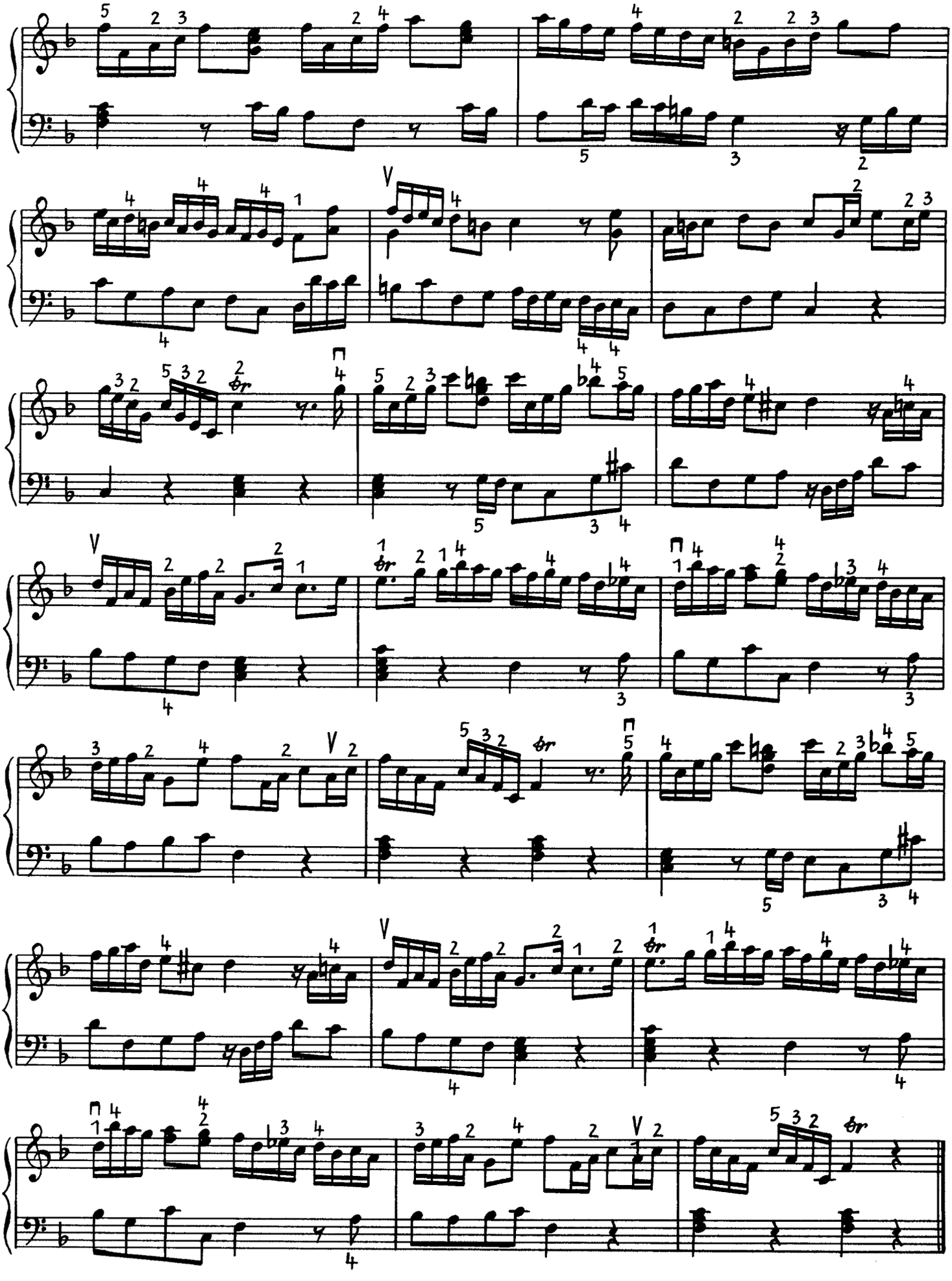






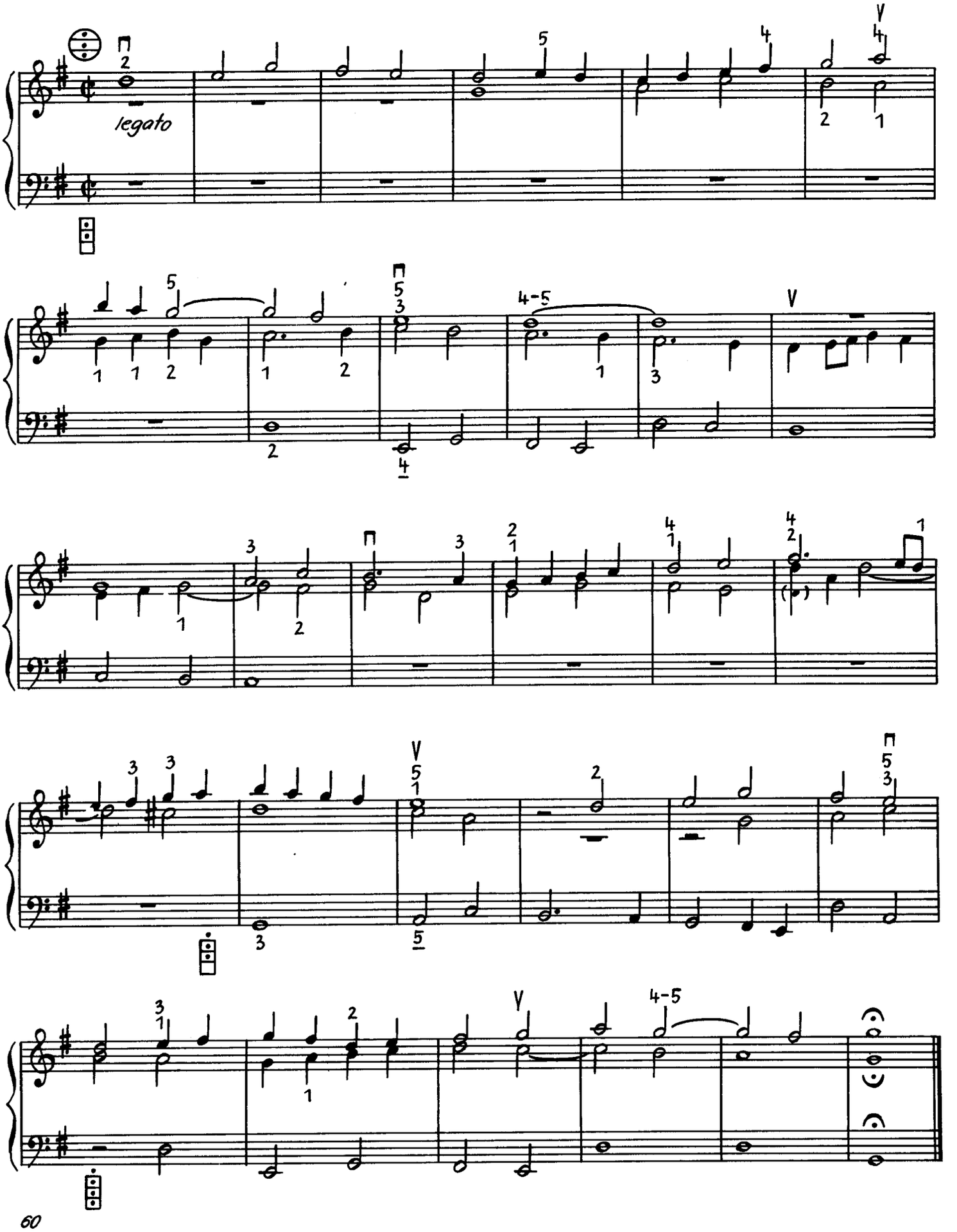
Corrente





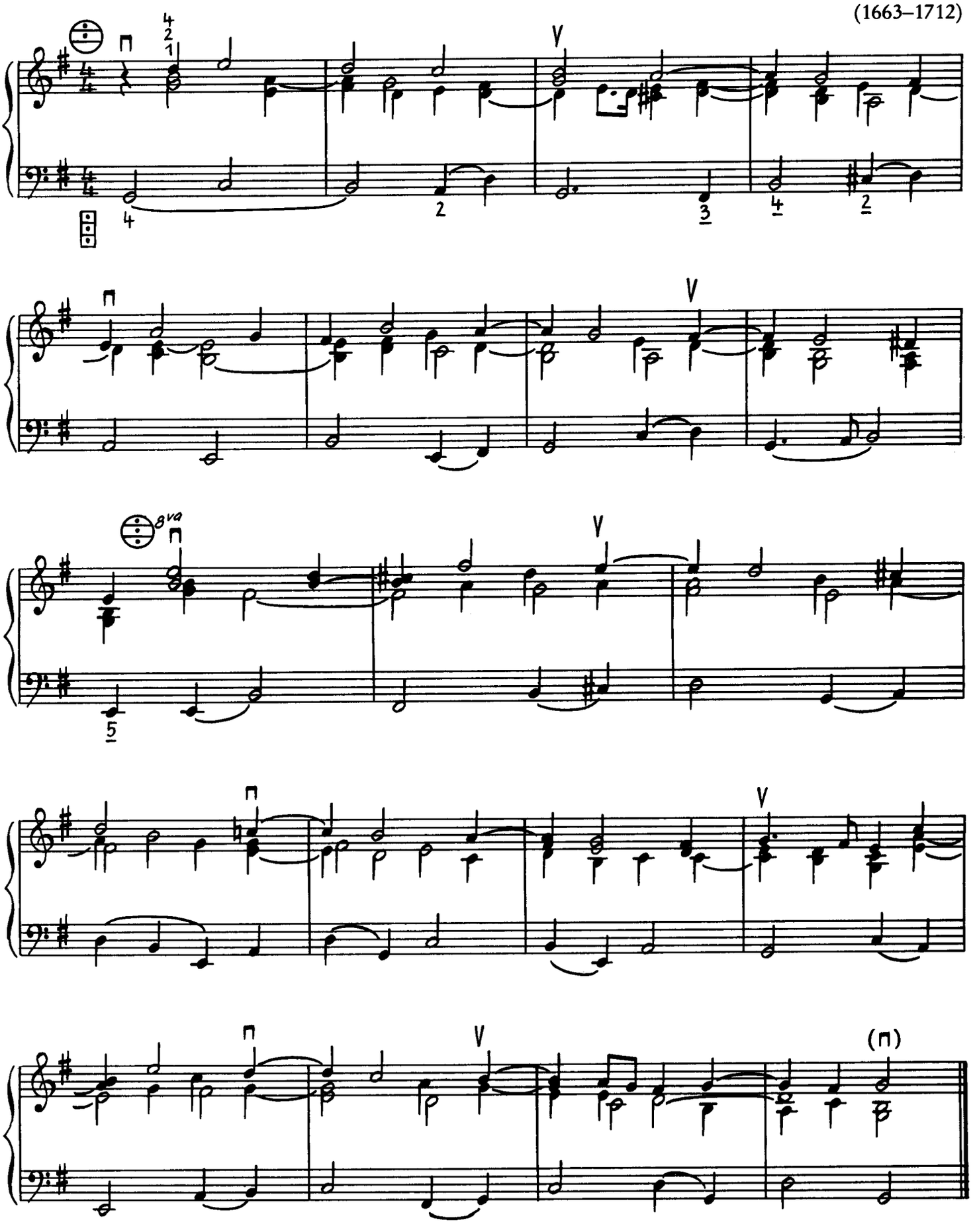
Fughette

Johann Joseph Fux
(1660–1741)



Präludium

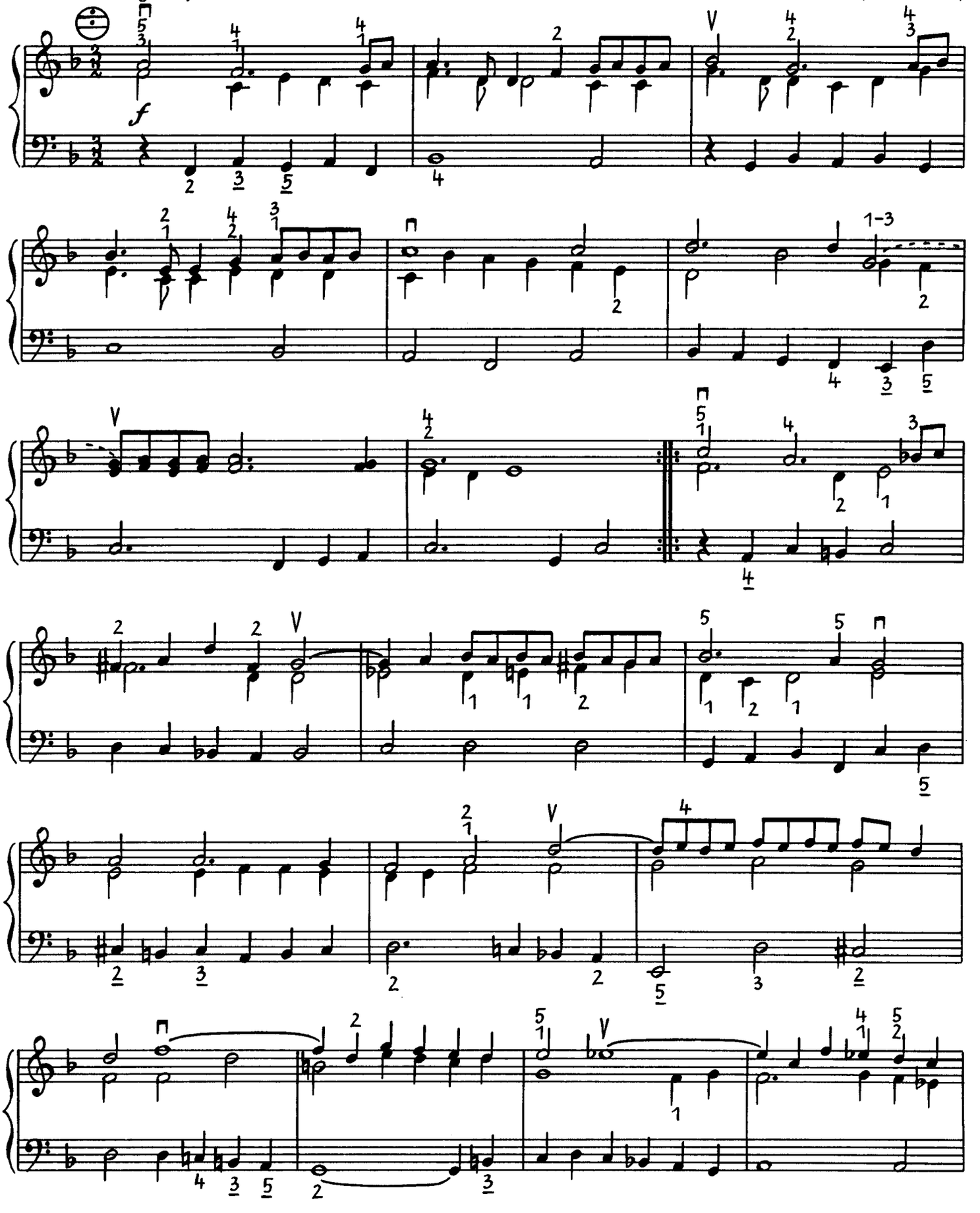
Friedrich Wilhelm Zachow
(1663–1712)

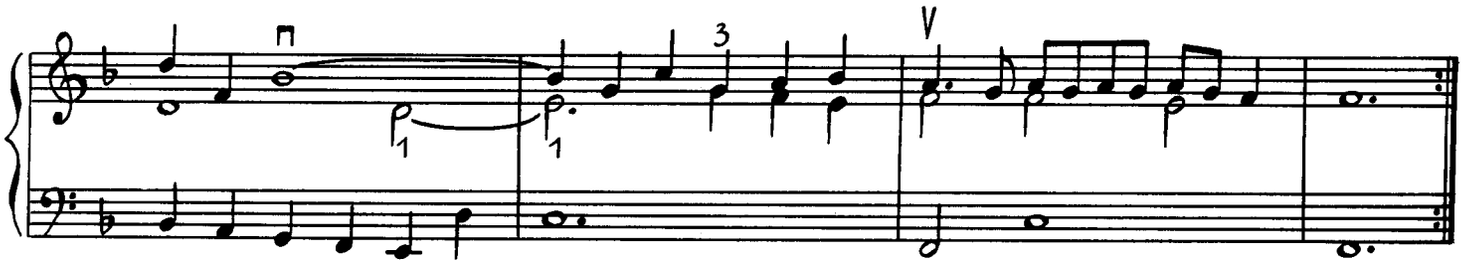


Sonata

John Christopher Pepusch
(1667–1752)

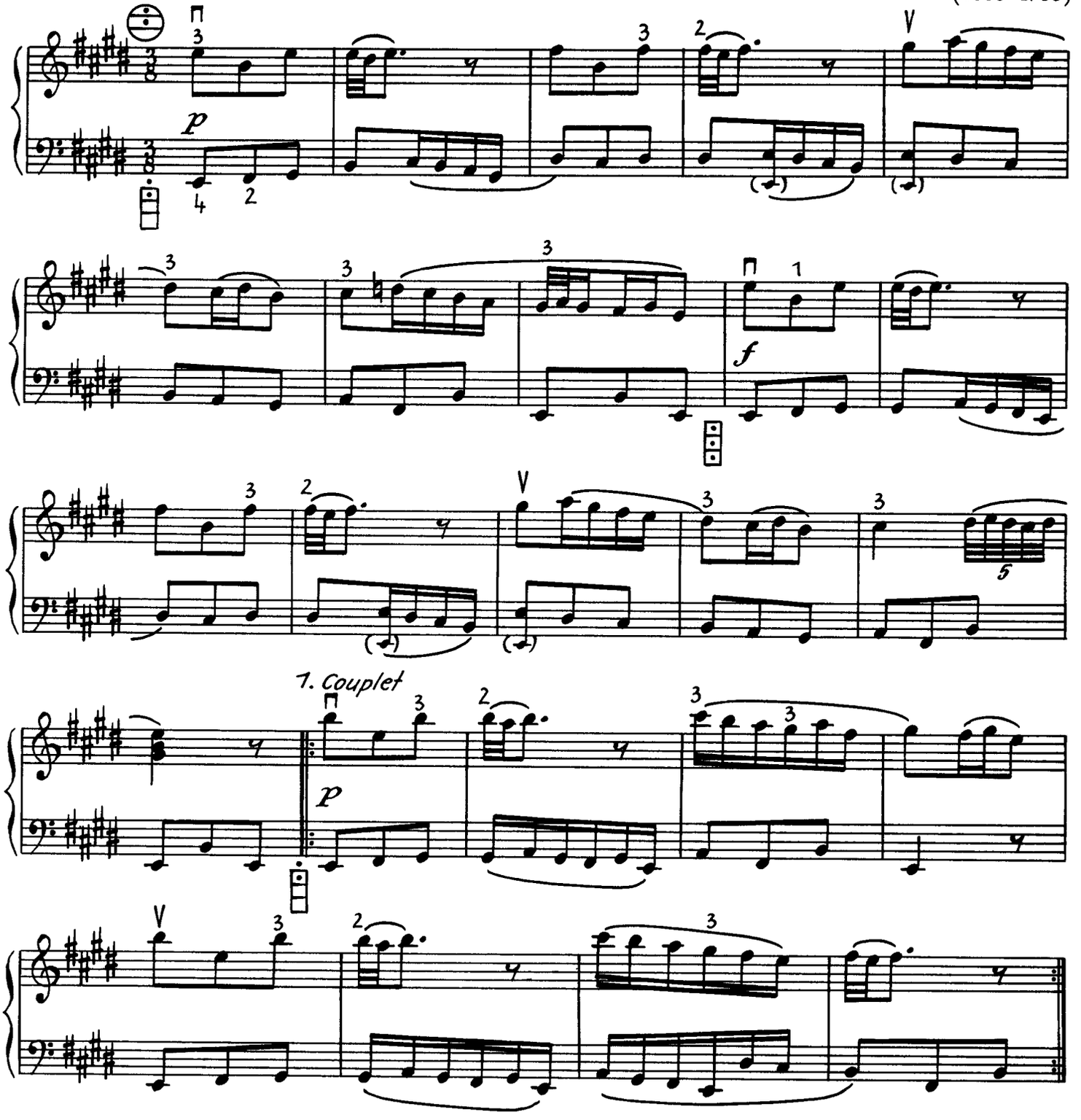
Gesanglich, fließend

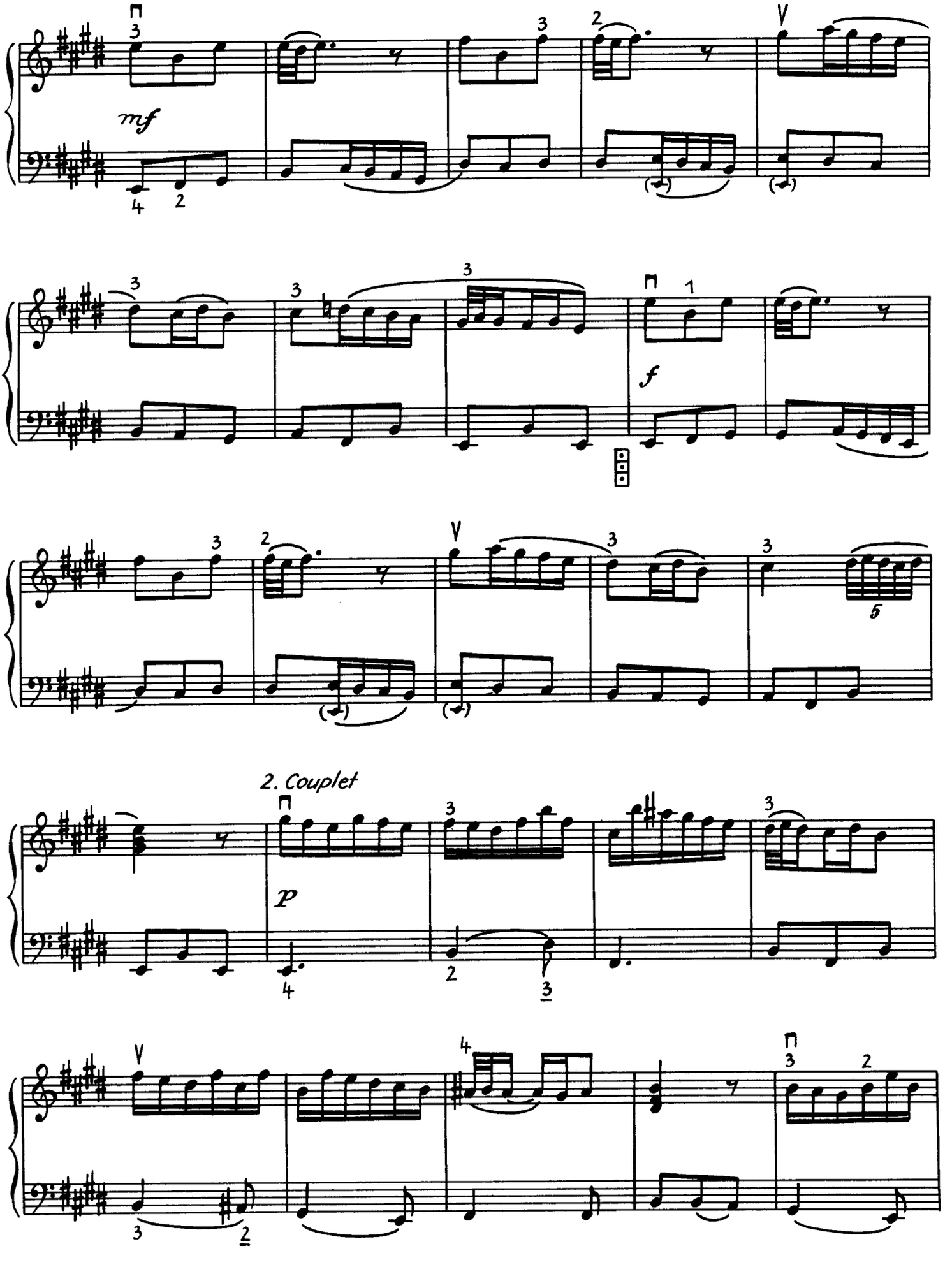


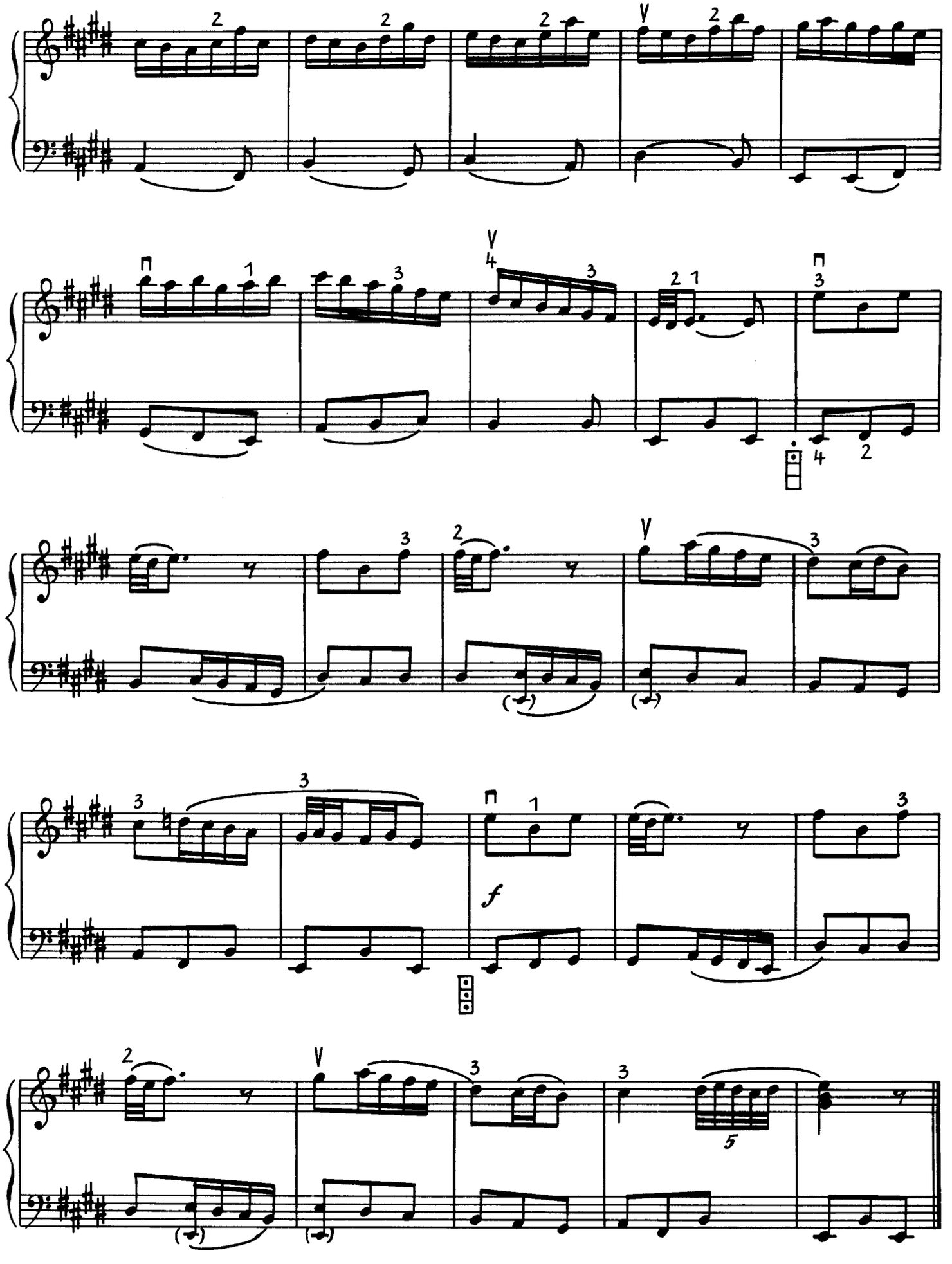


Le petit rien (Rondeau)

François Couperin
(1668–1733)




mf
f
2. Couplet
p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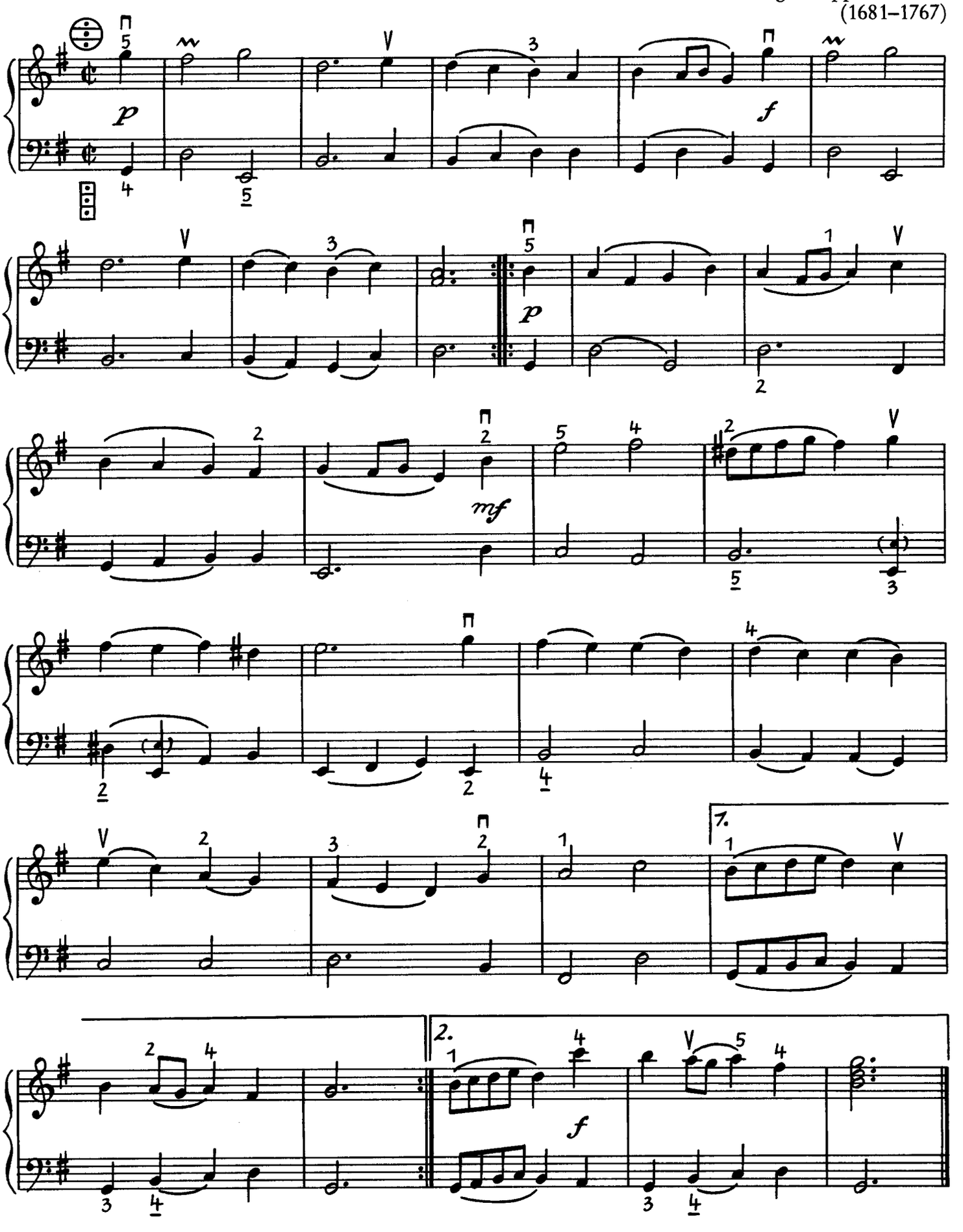
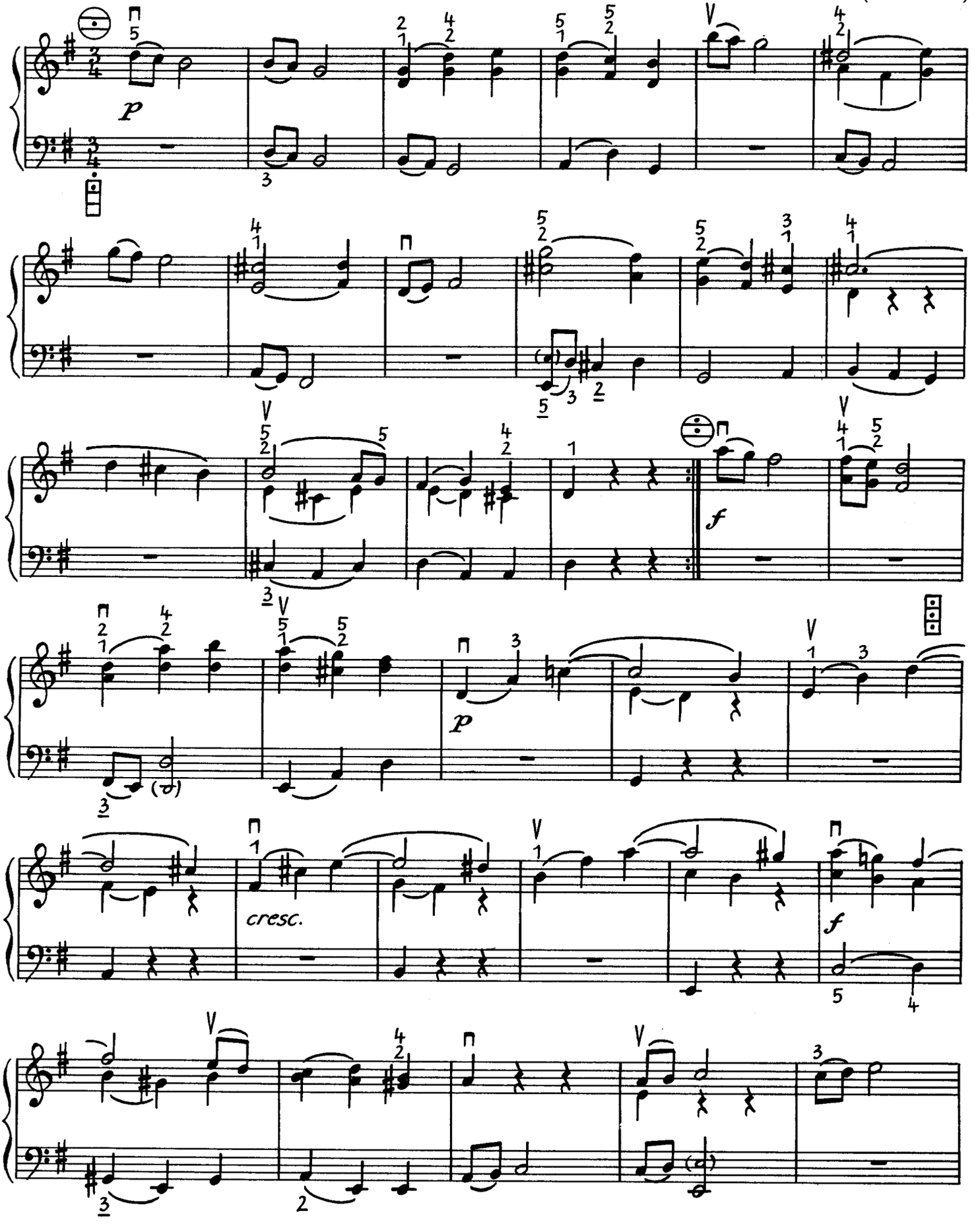
Rigaudon

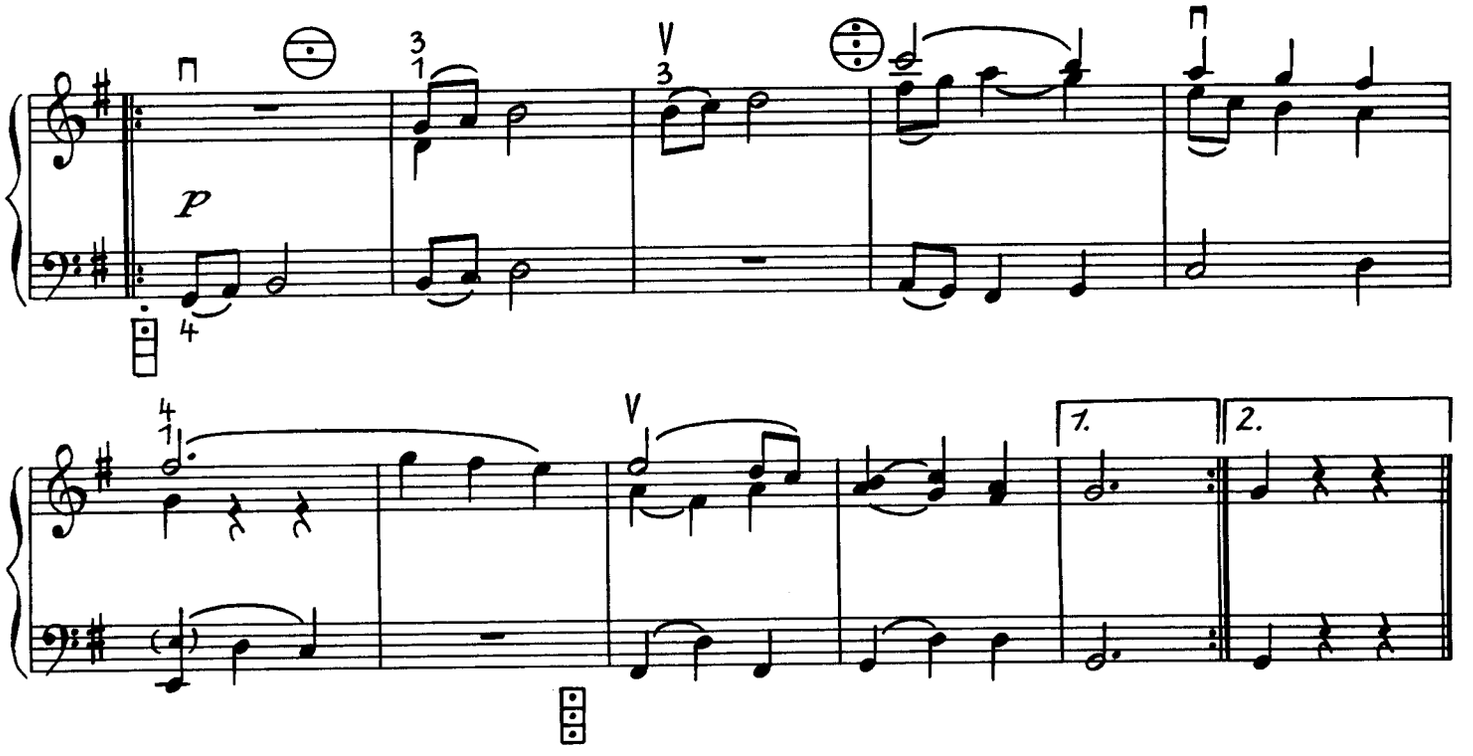
Georg Philipp Telemann
(1681–1767)



Menuet aus der Oper „Griselda“

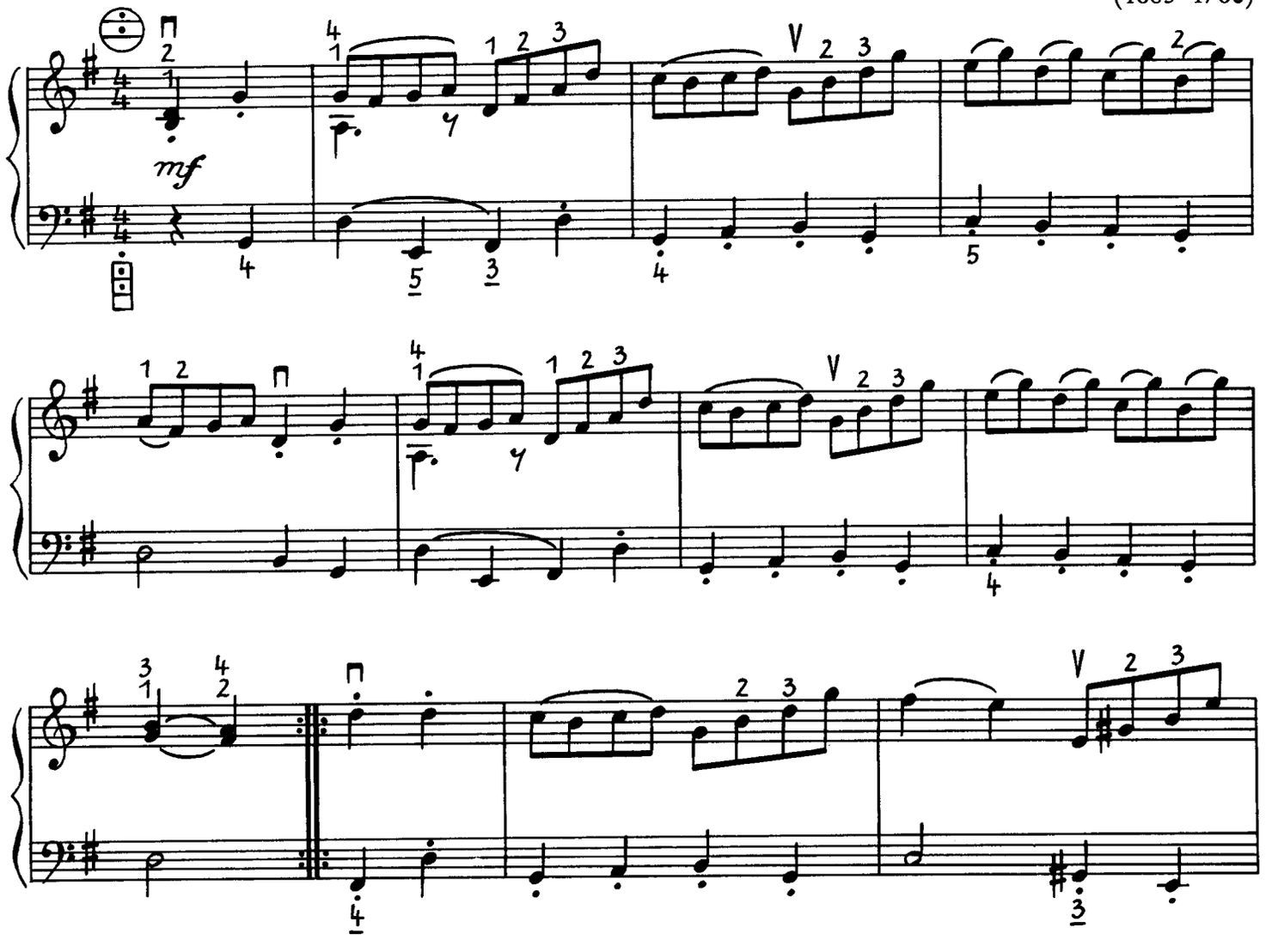
Francesco Conti
(1682–1732)

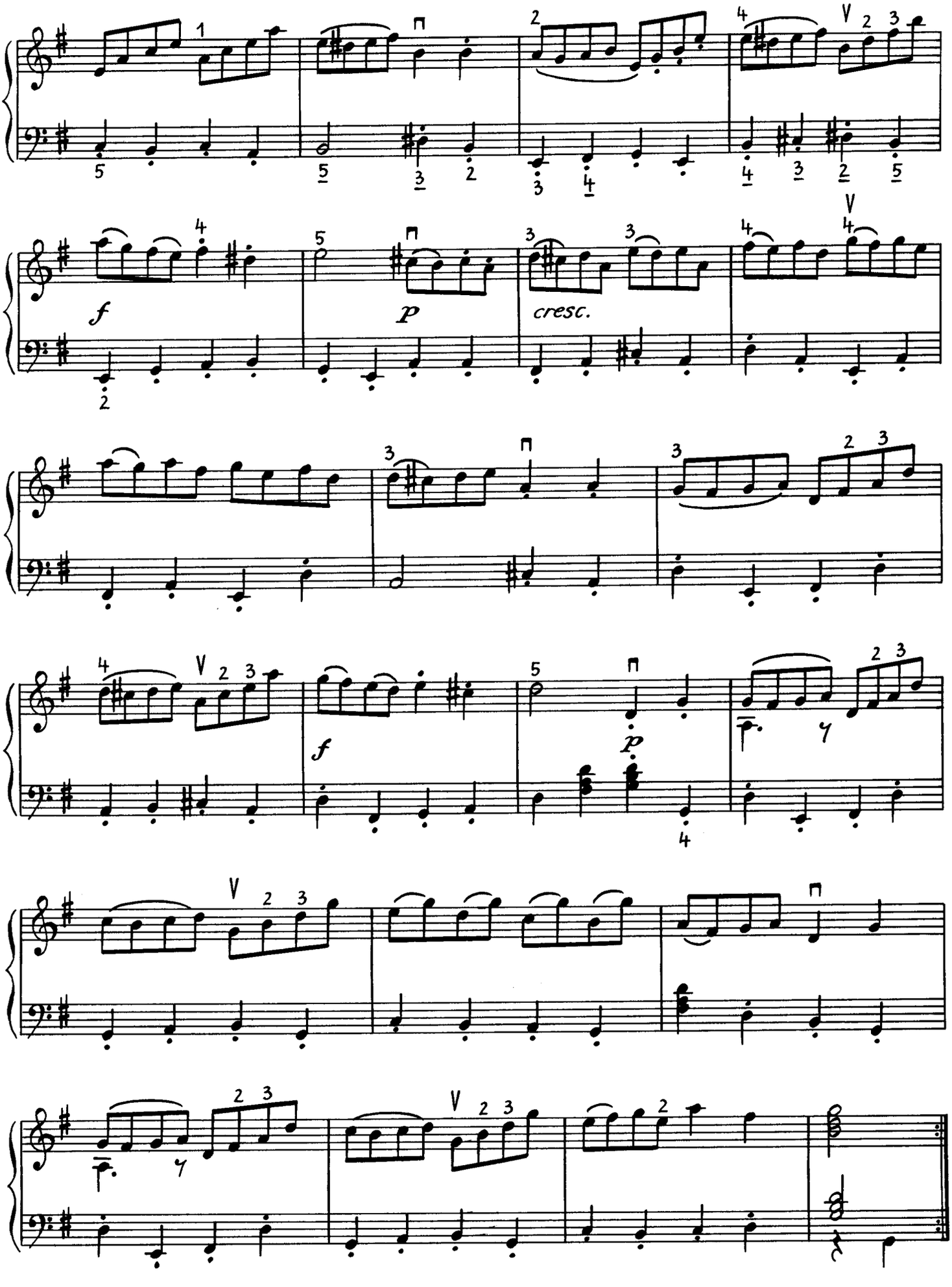




Air aus der Suite G-Dur

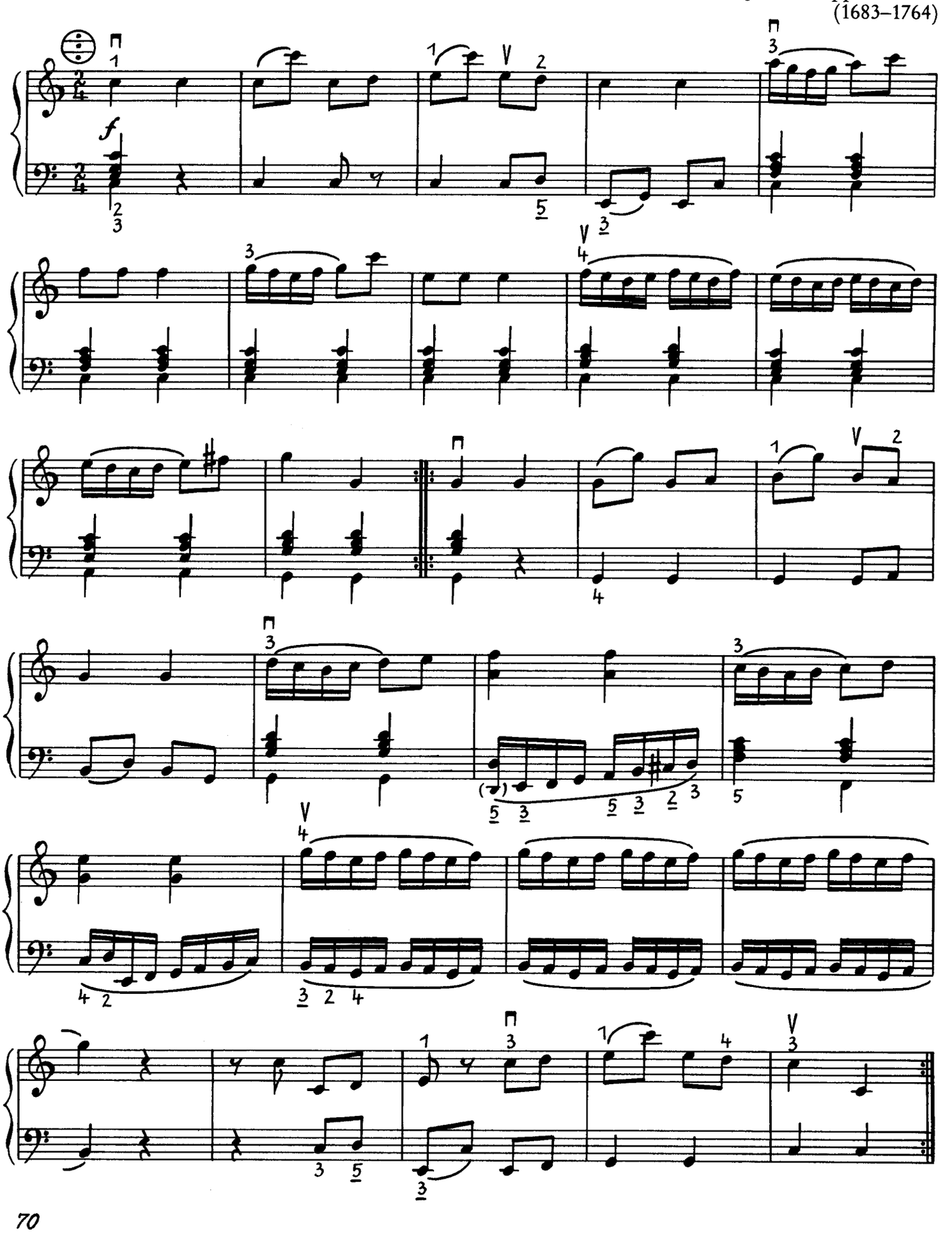
Johann Christoph Graupner
(1683–1760)




f
p
cresc.
f
p

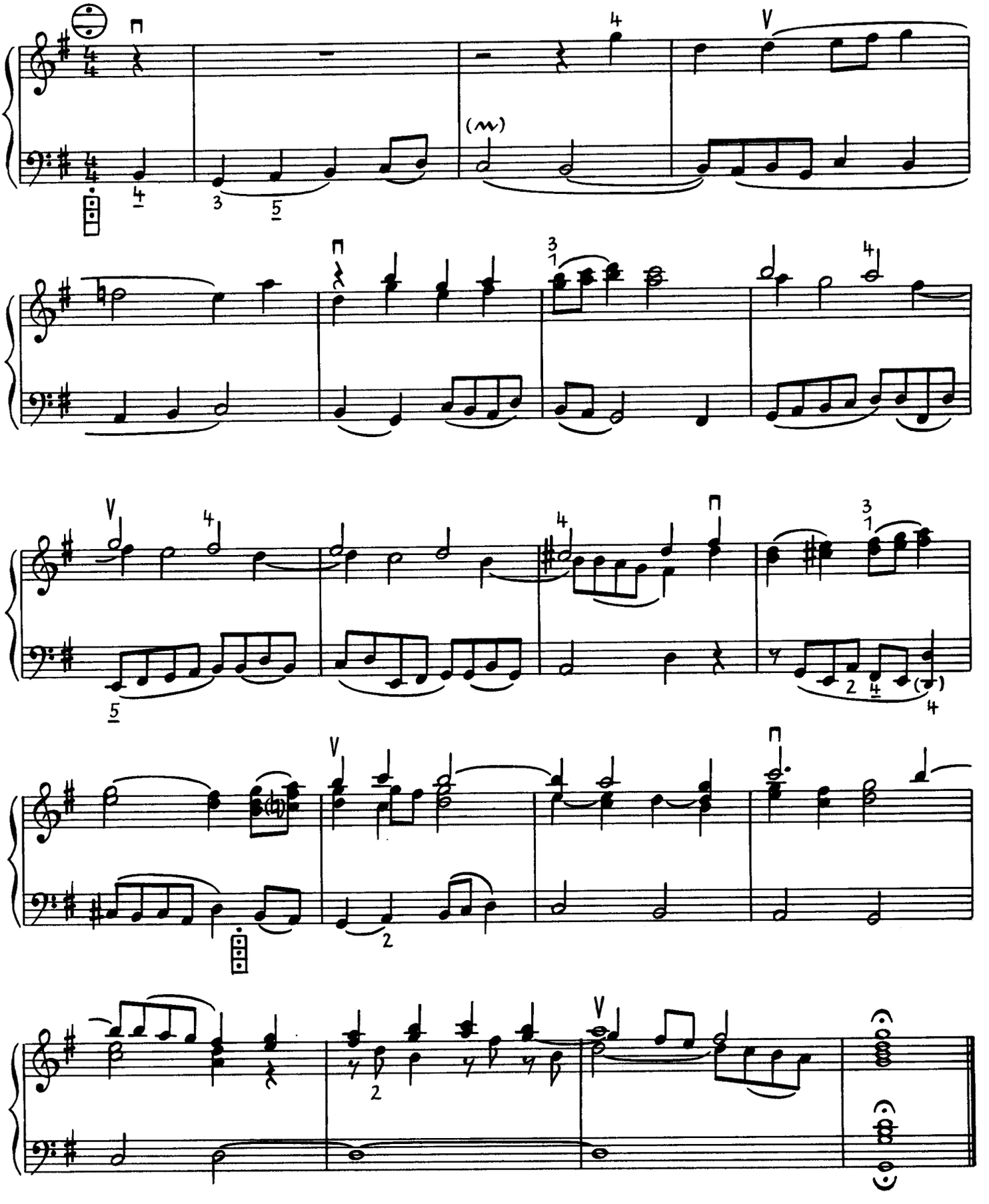
Tambourin

Jean-Philippe Rameau
(1683–1764)



Fughette über „Nun ruhen alle Wälder“

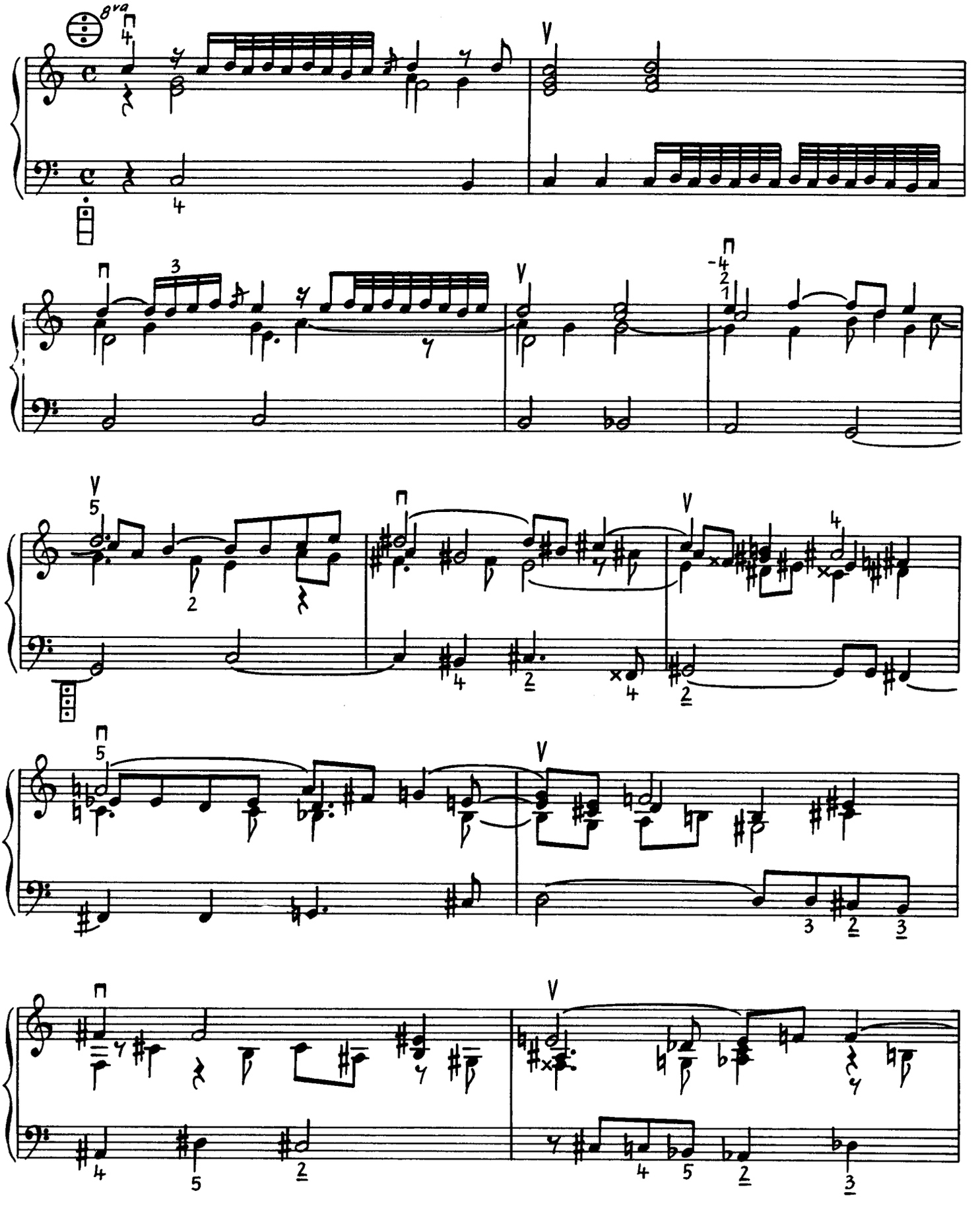
Johann Sebastian Bach
(1685–1750)

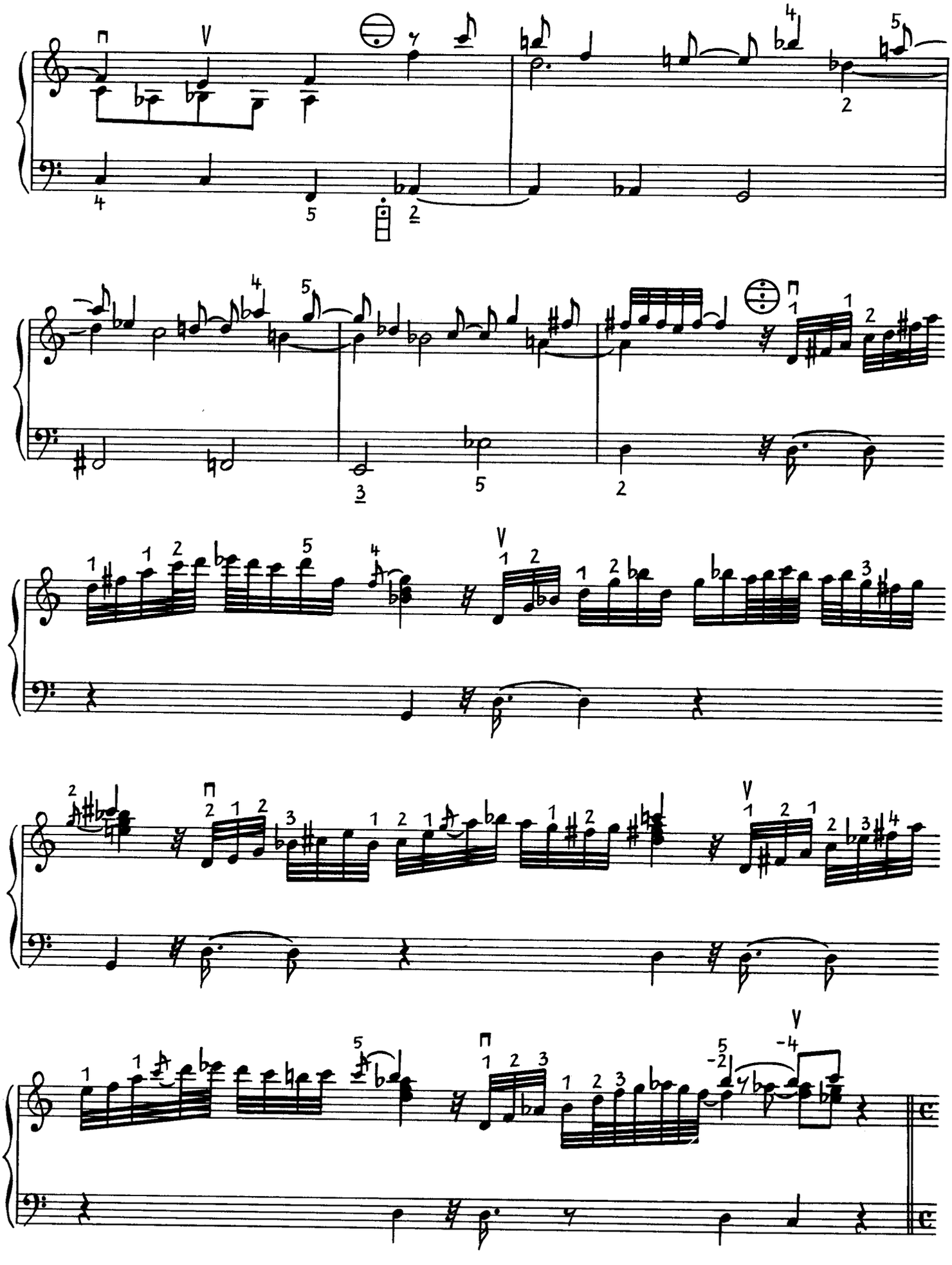


Kleines harmonisches Labyrinth

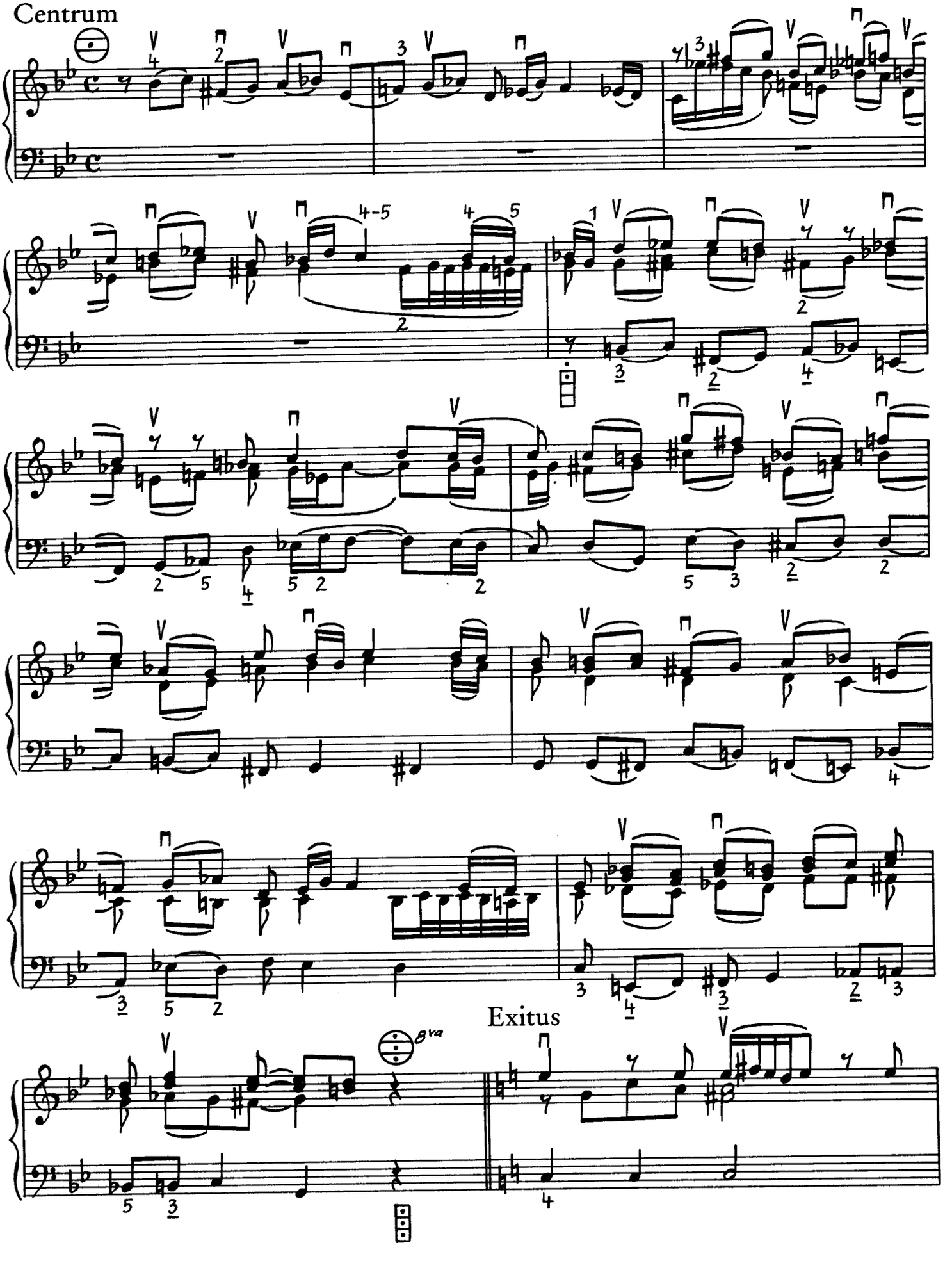
Introitus

Johann Sebastian Bach
(1685–1750)

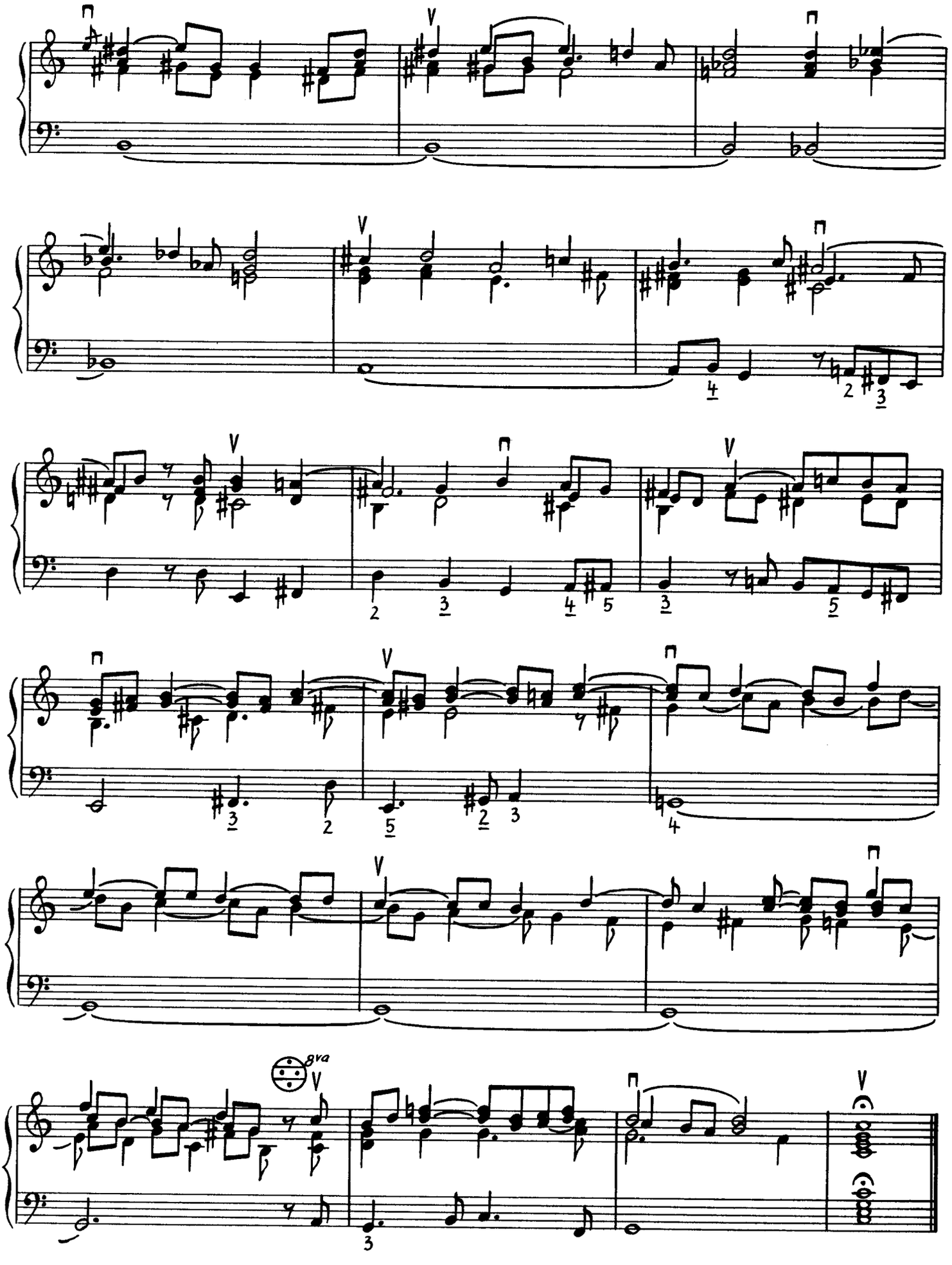




Centrum

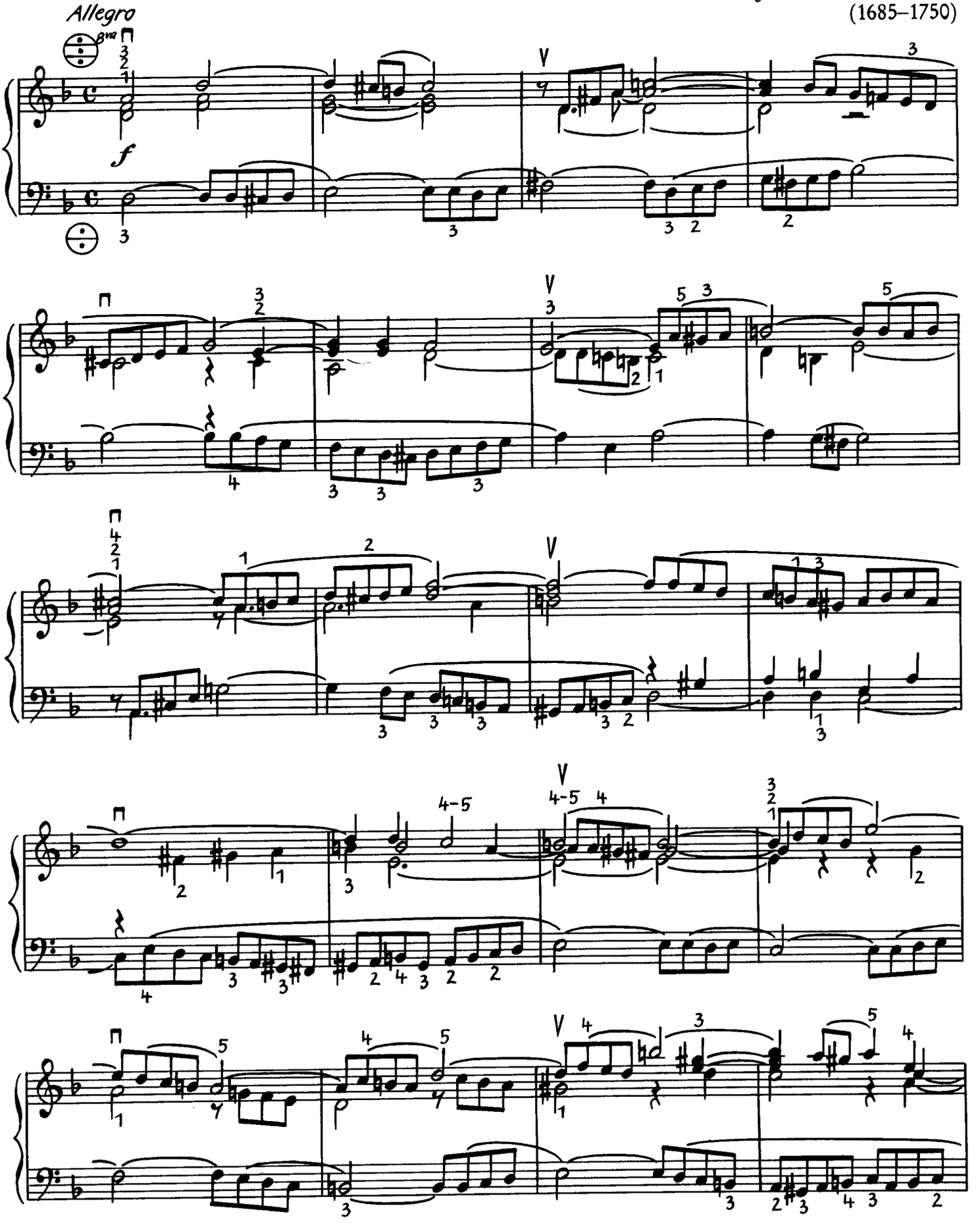


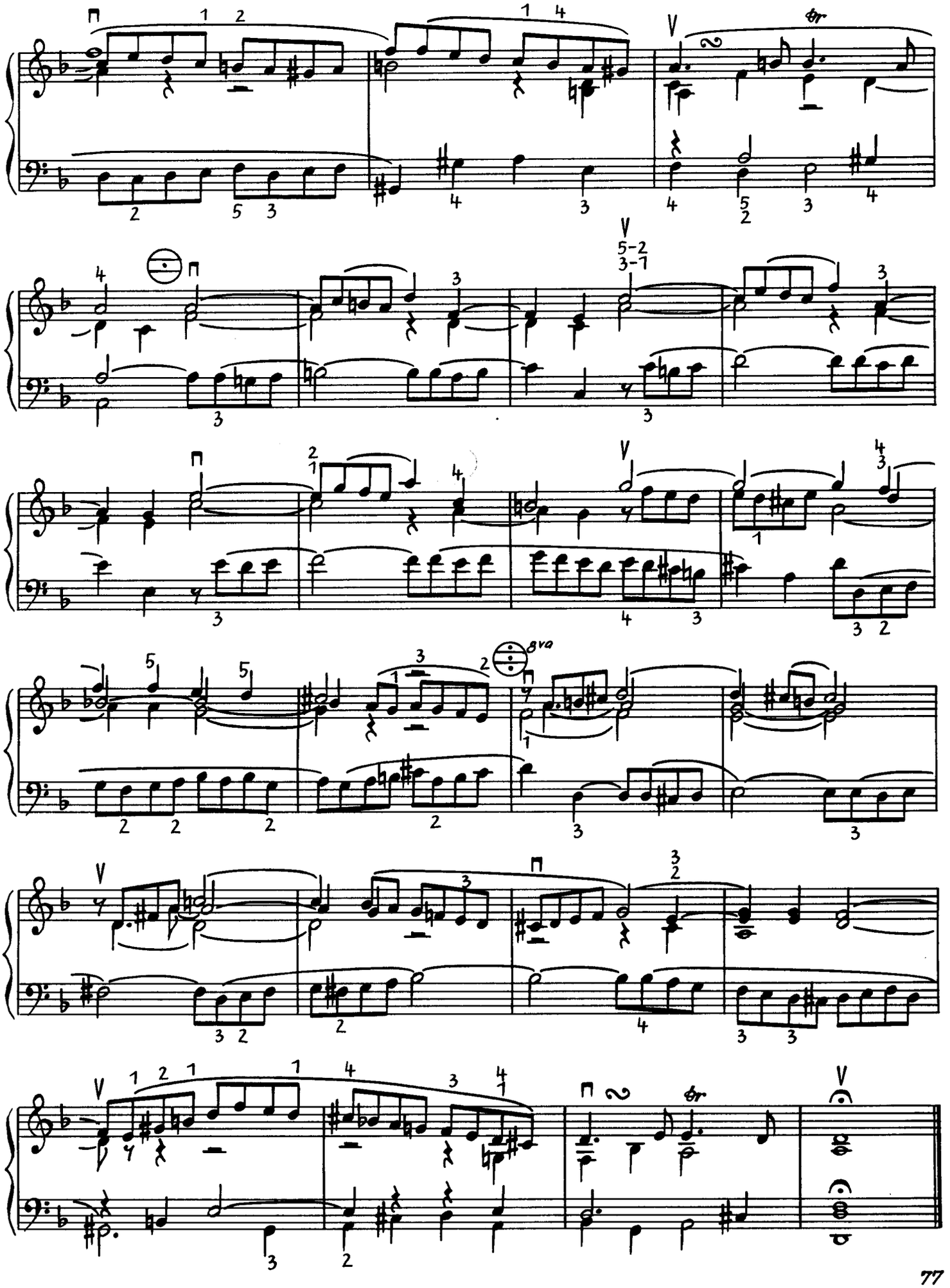
Exitus


8va

Praeludium und Fuge d-Moll

Johann Sebastian Bach
(1685–1750)

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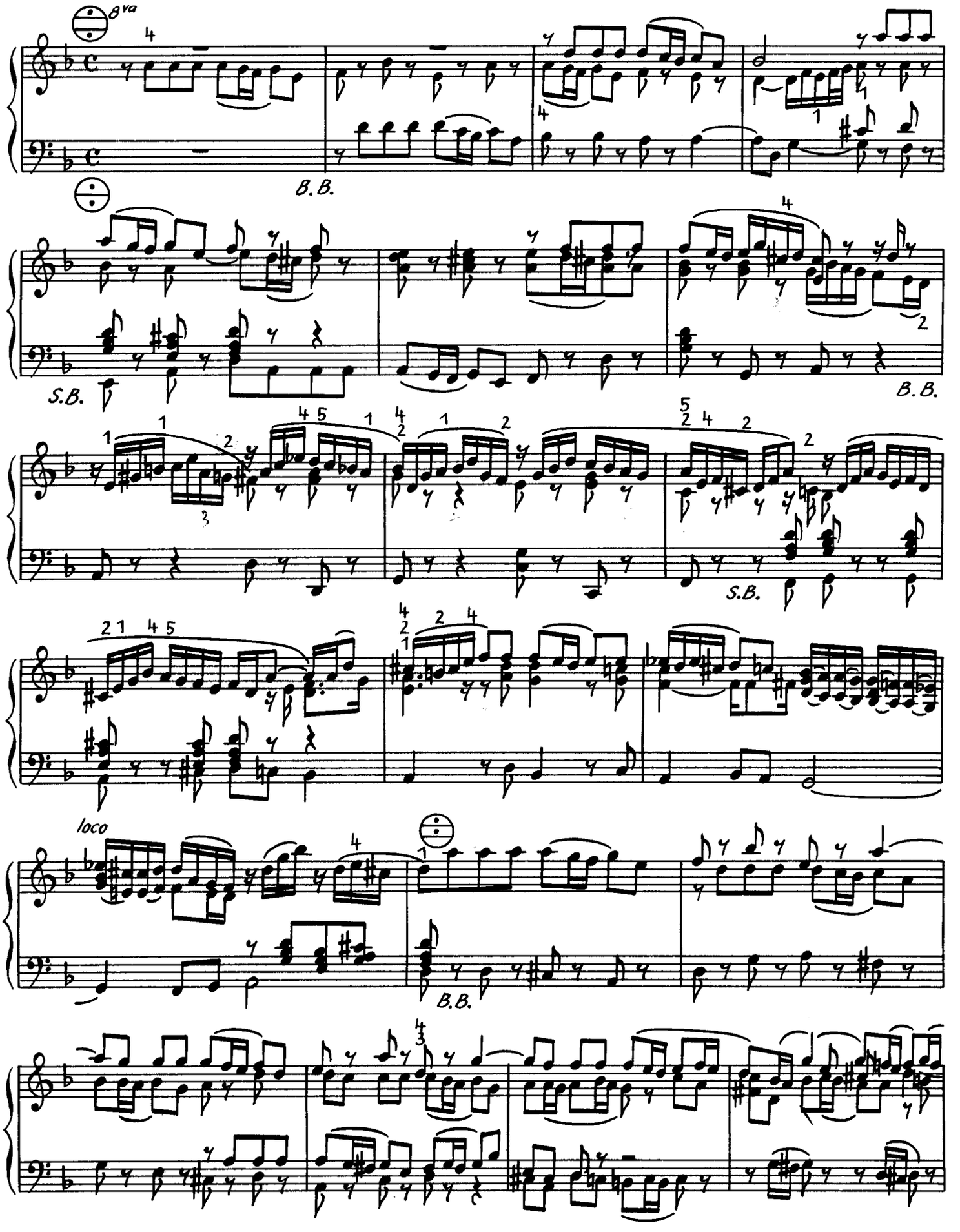
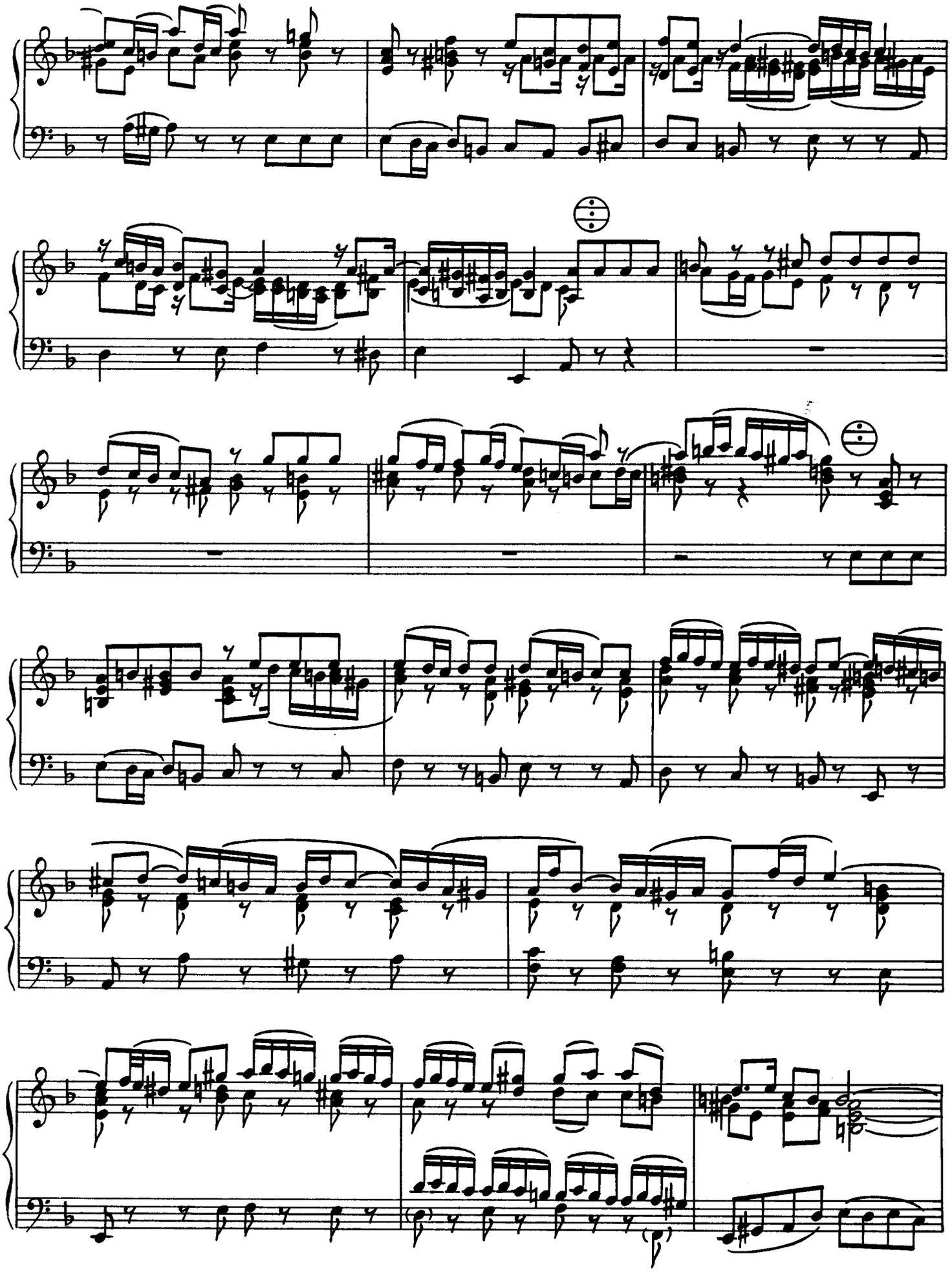
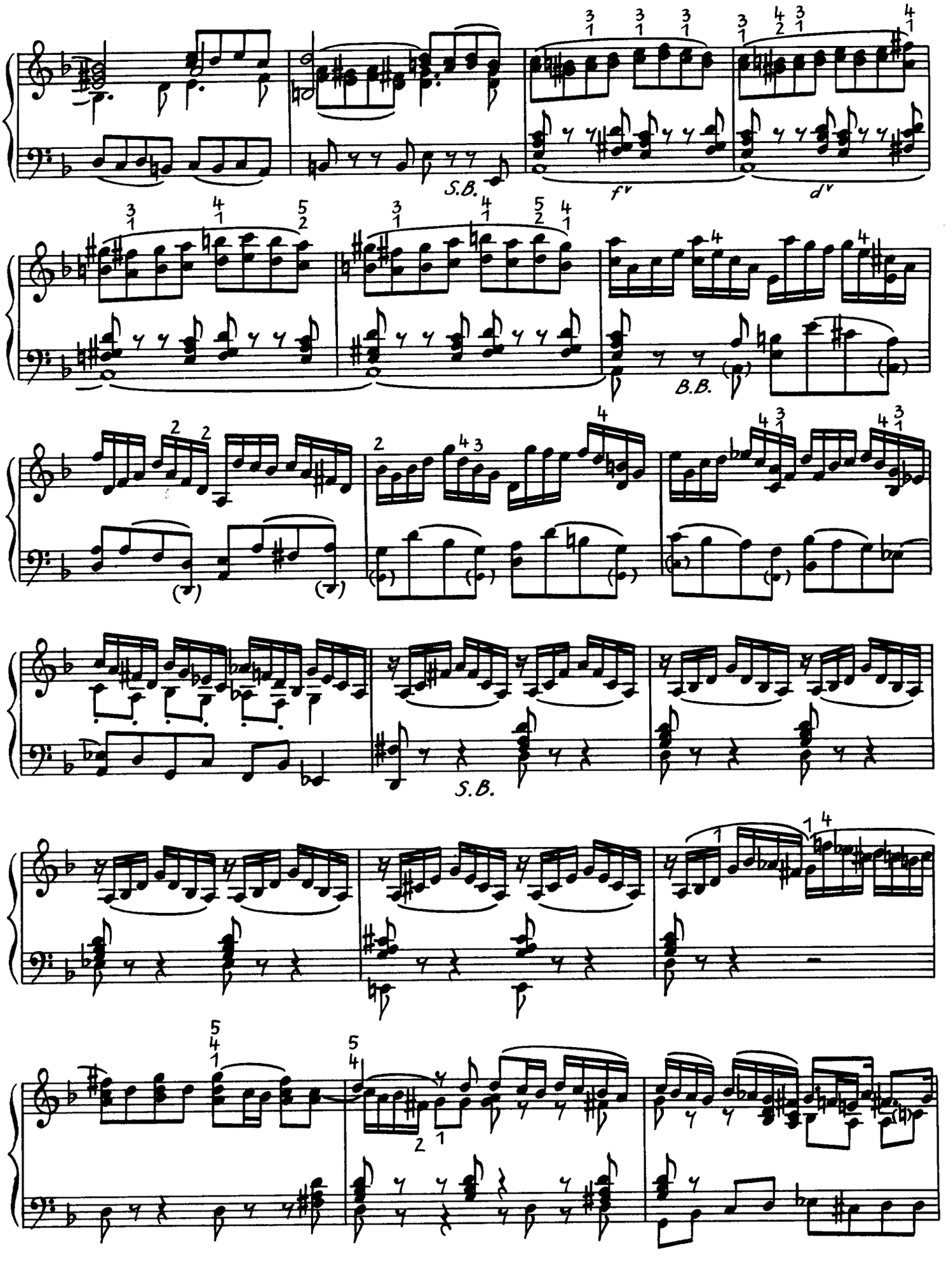
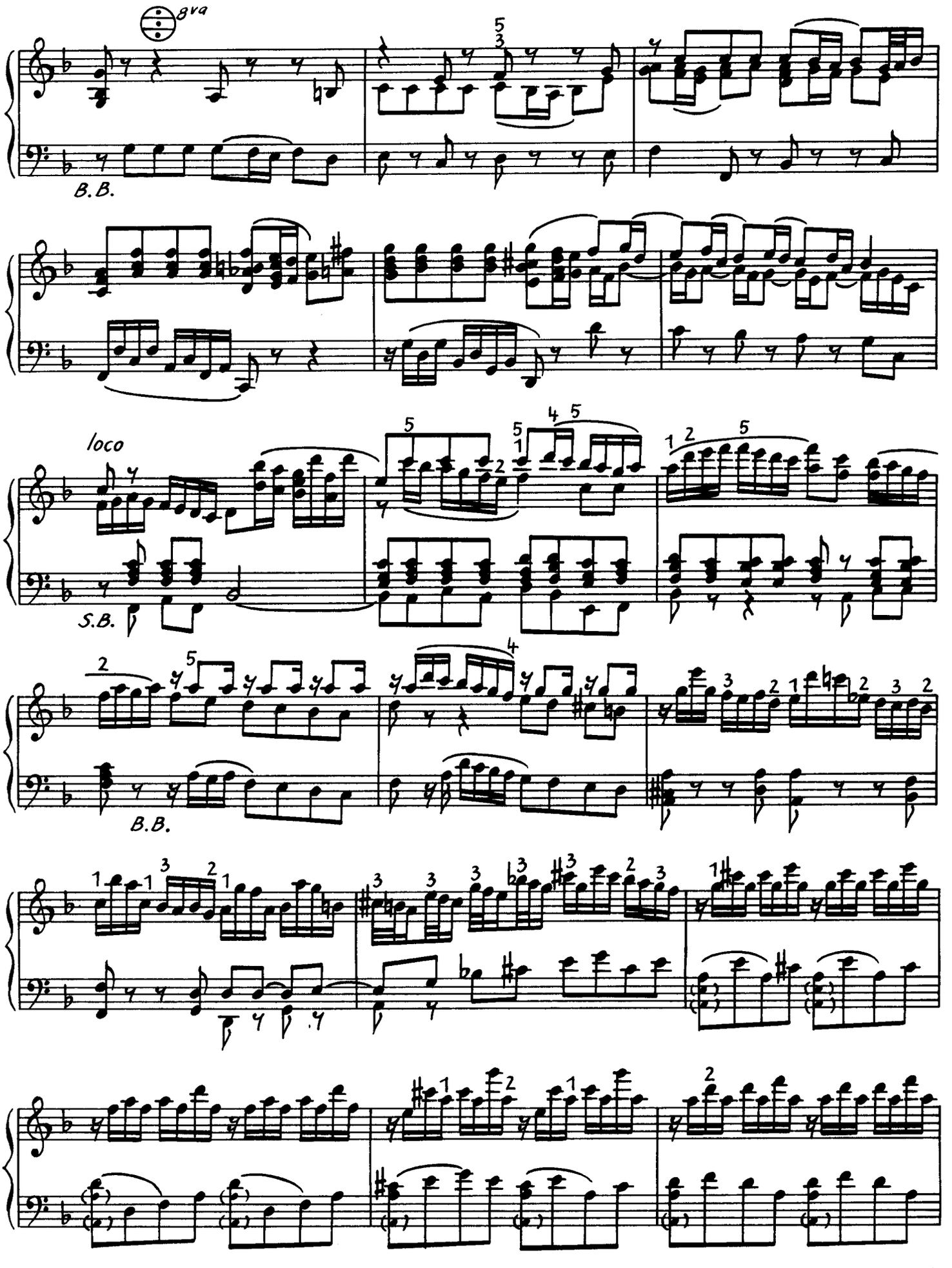
5-2
3-7
8va

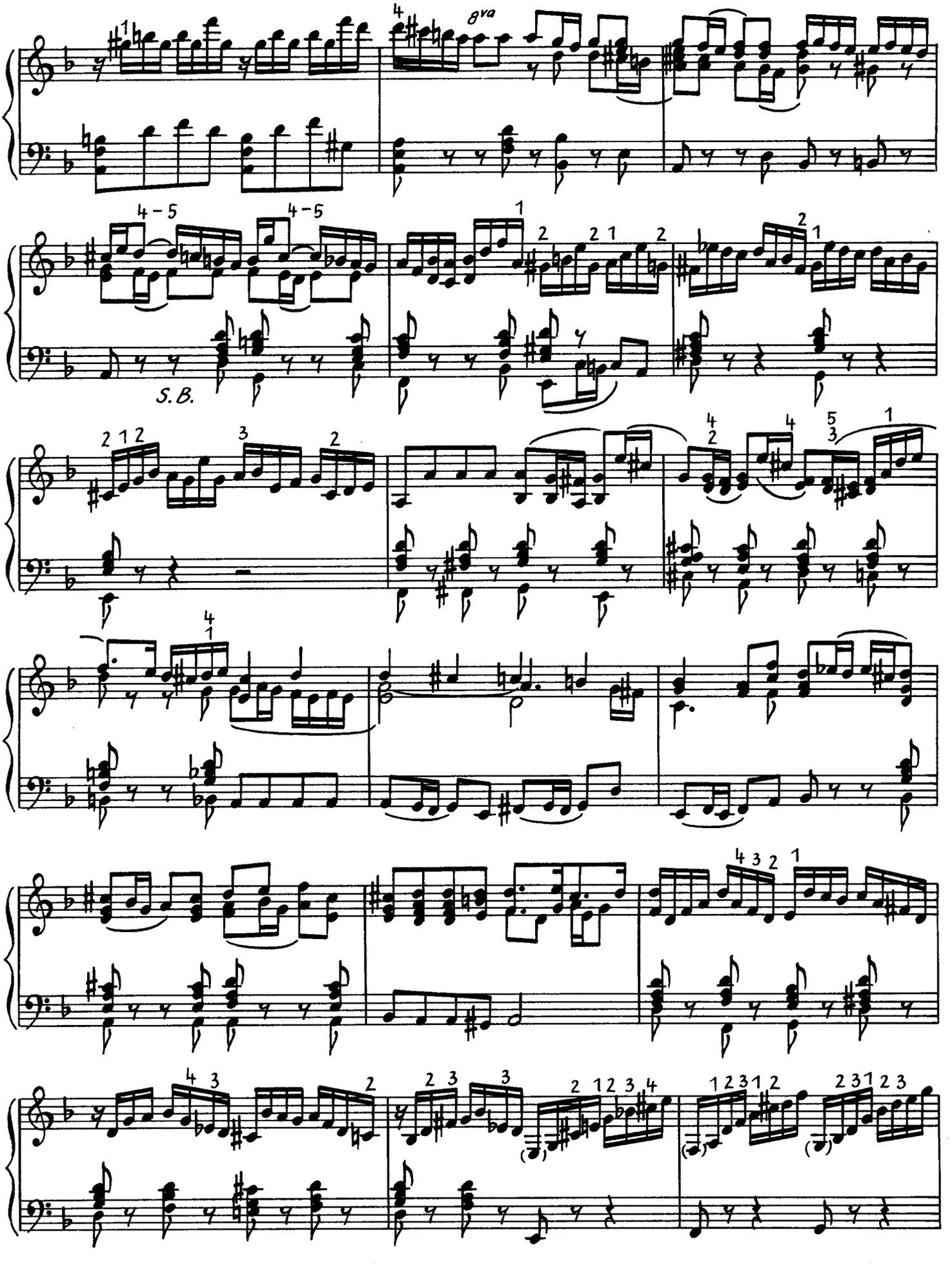
Fuge

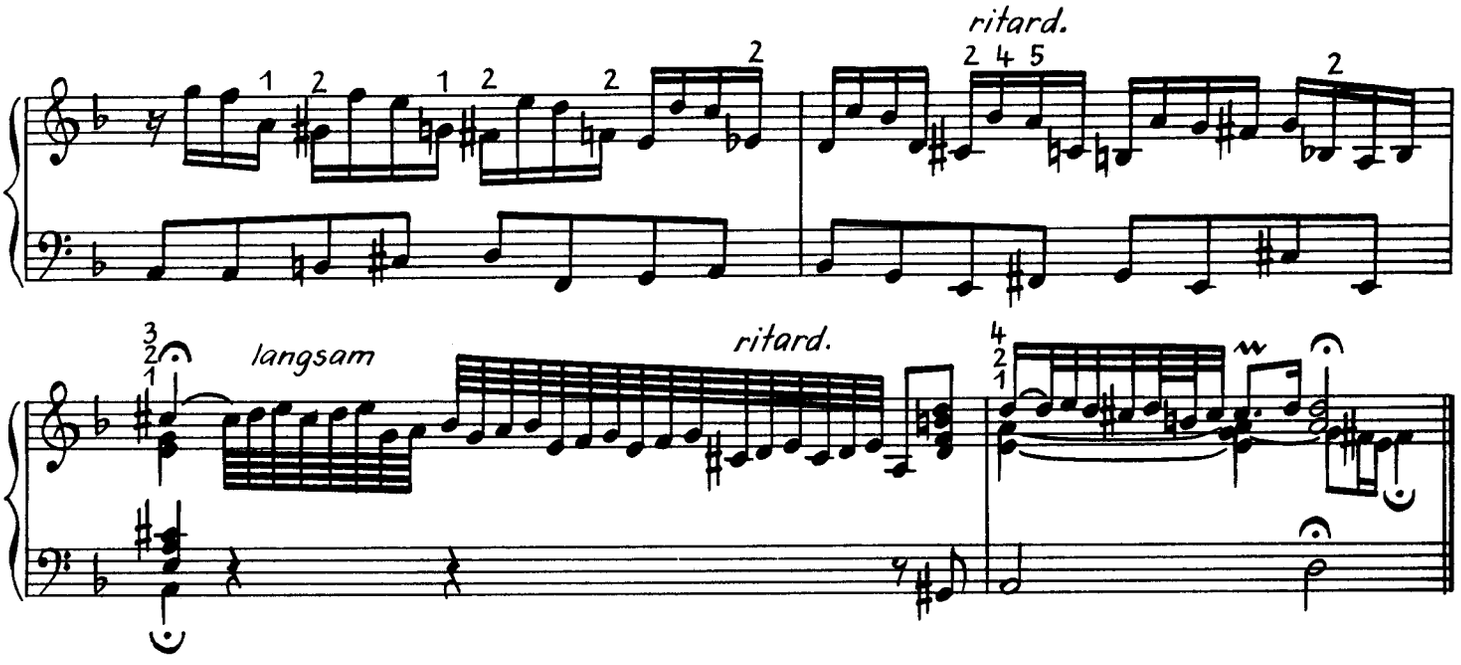





S.B.
fv
dv
B.B.
S.B.

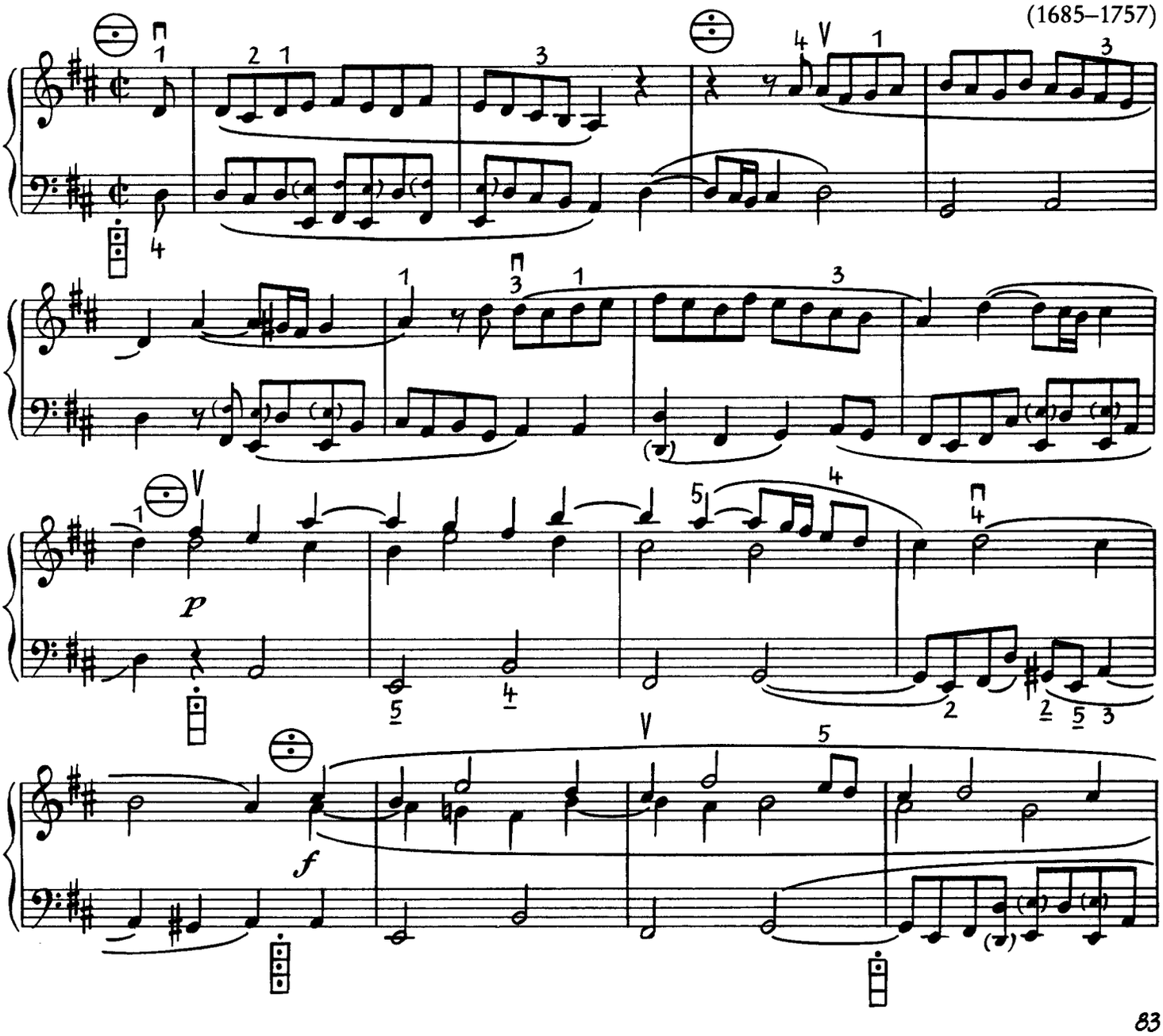

8va
B.B.
loco
S.B.
B.B.

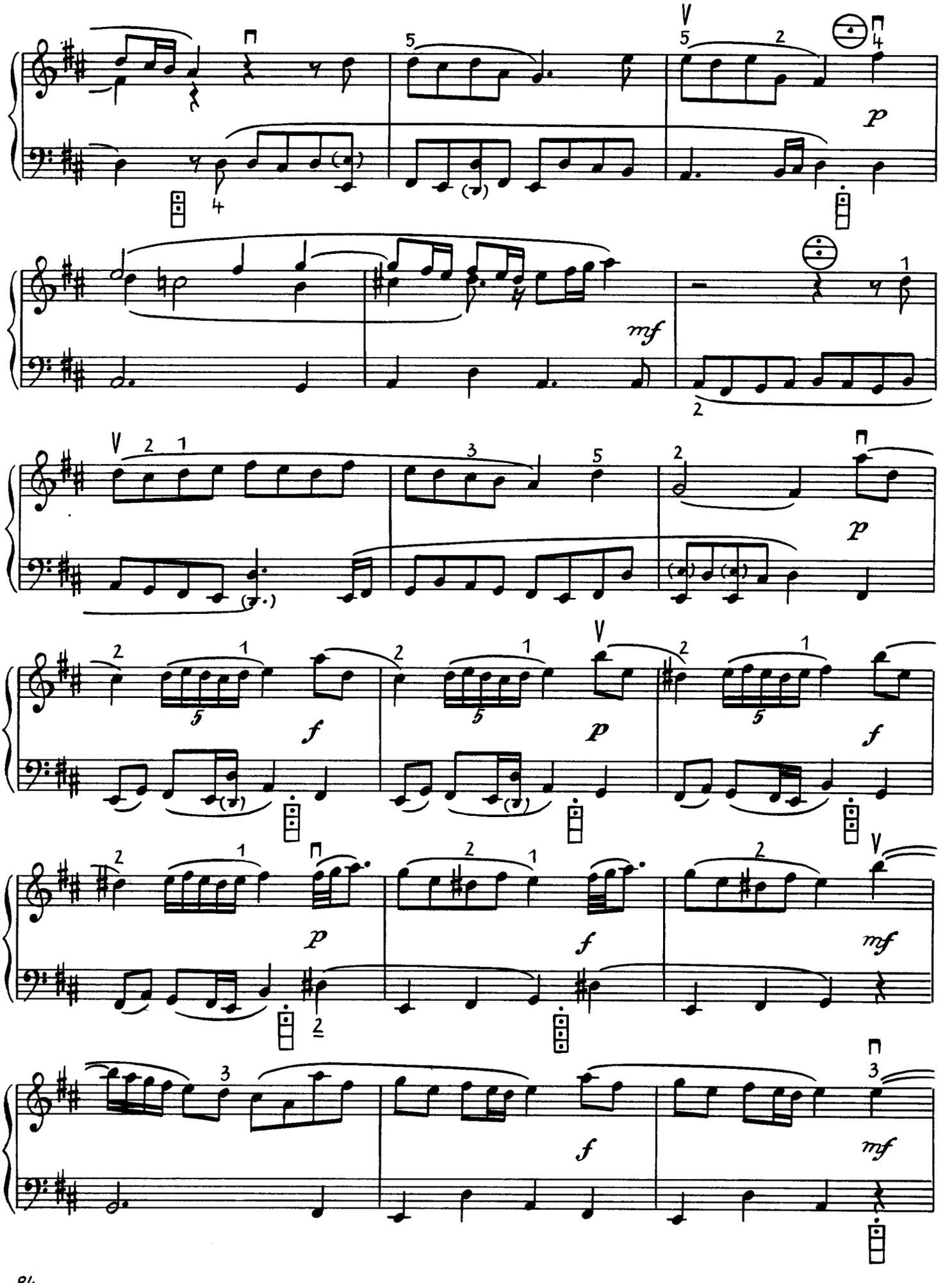

8va
4 - 5
4 - 5
S.B.



Fuga

Domenico Scarlatti
(1685–1757)

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mf
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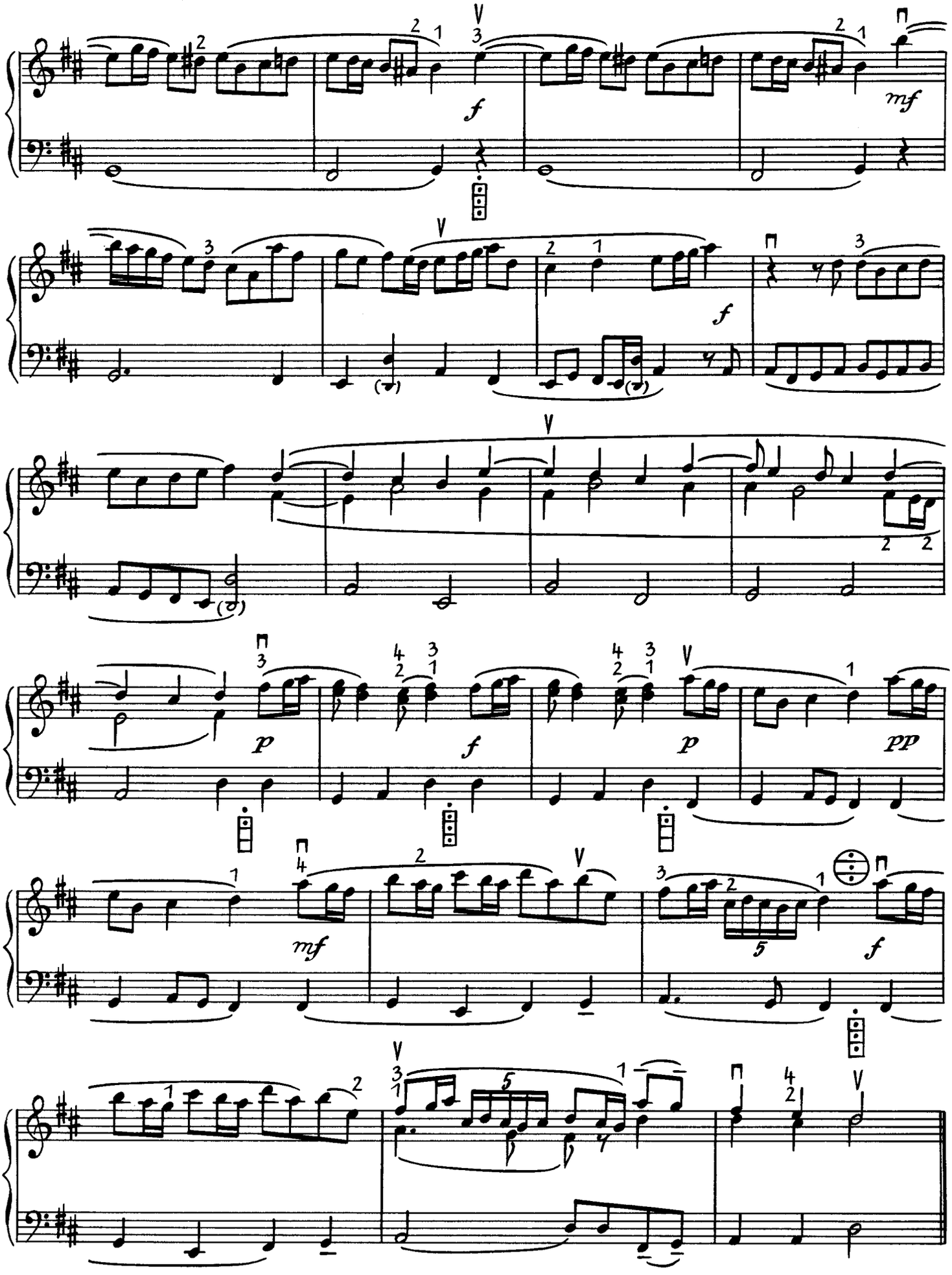
mf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mf
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p
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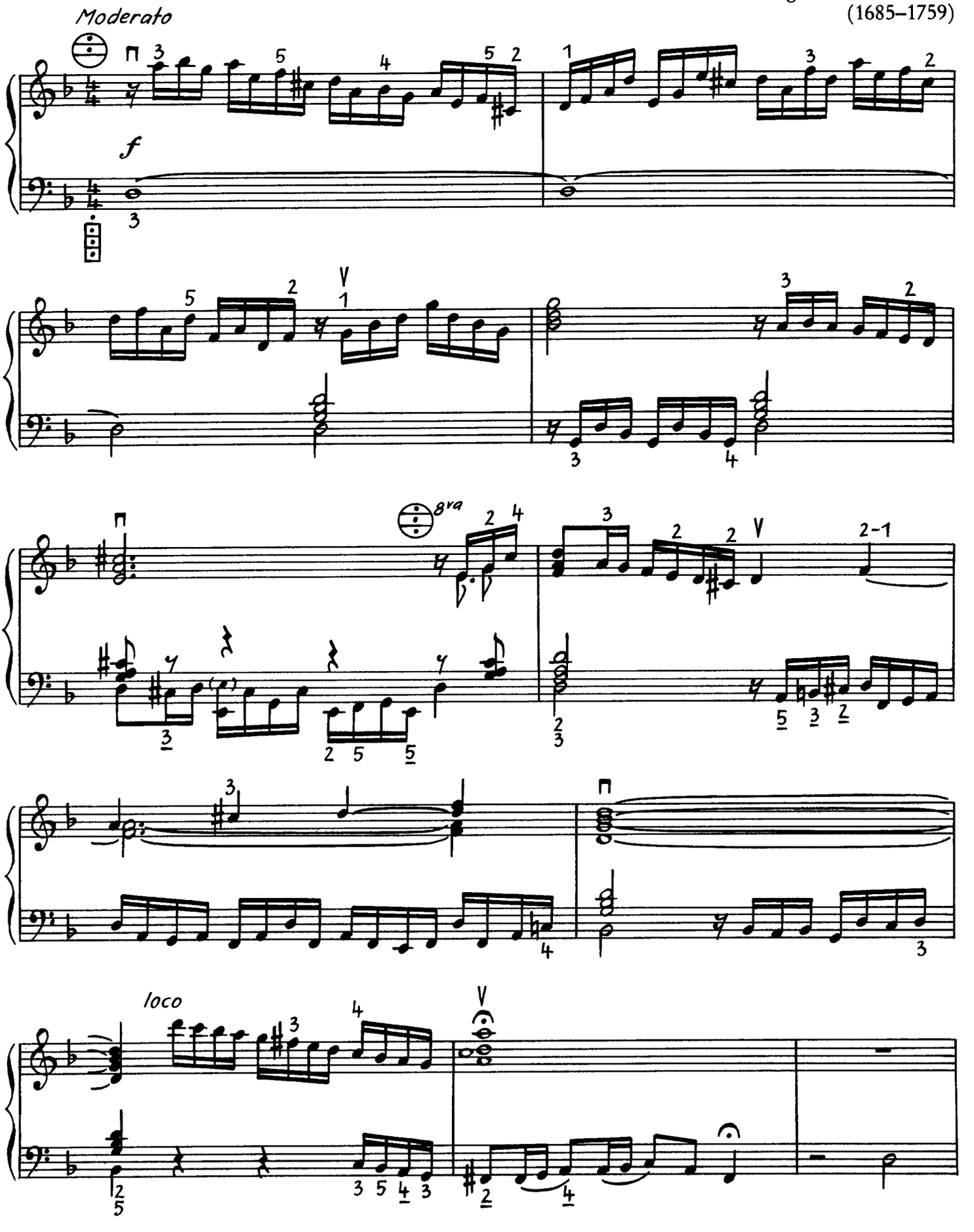
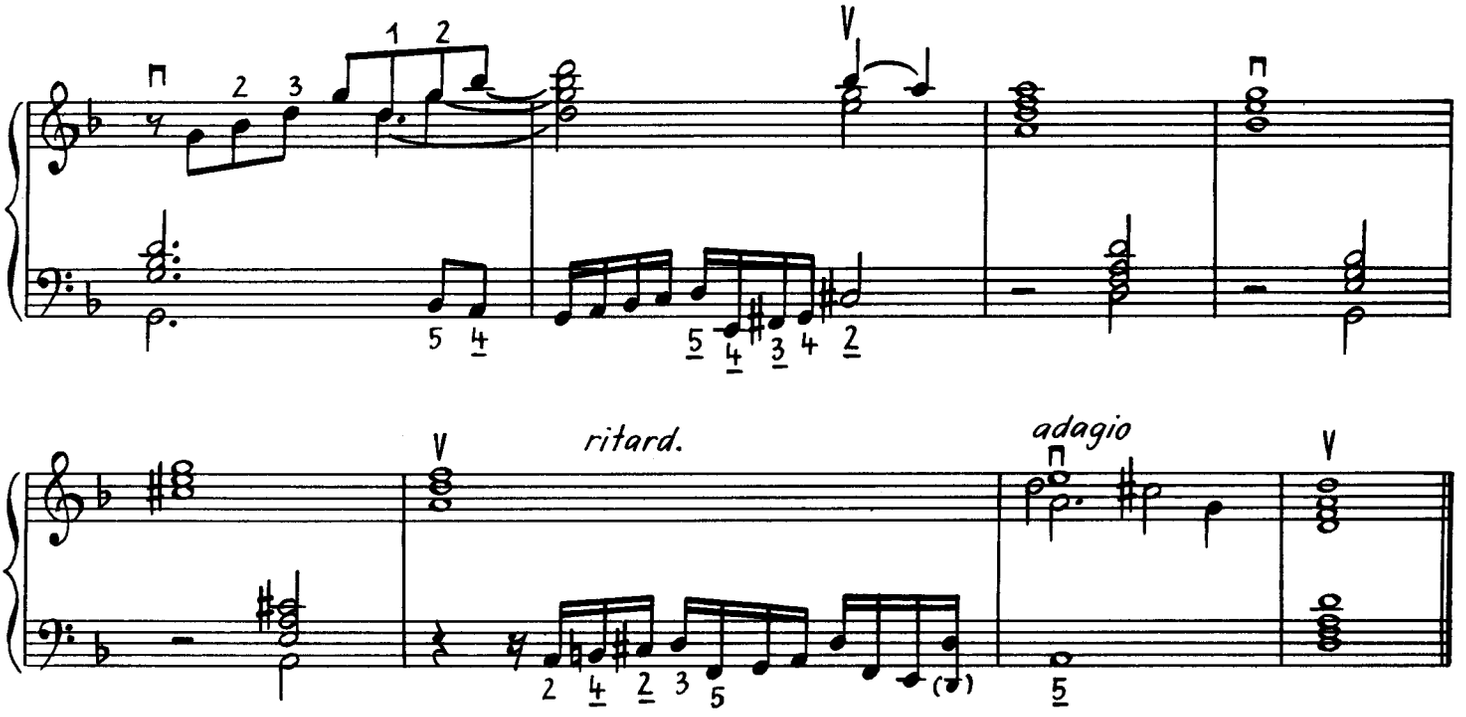
p
pp
mf
f

Präludium

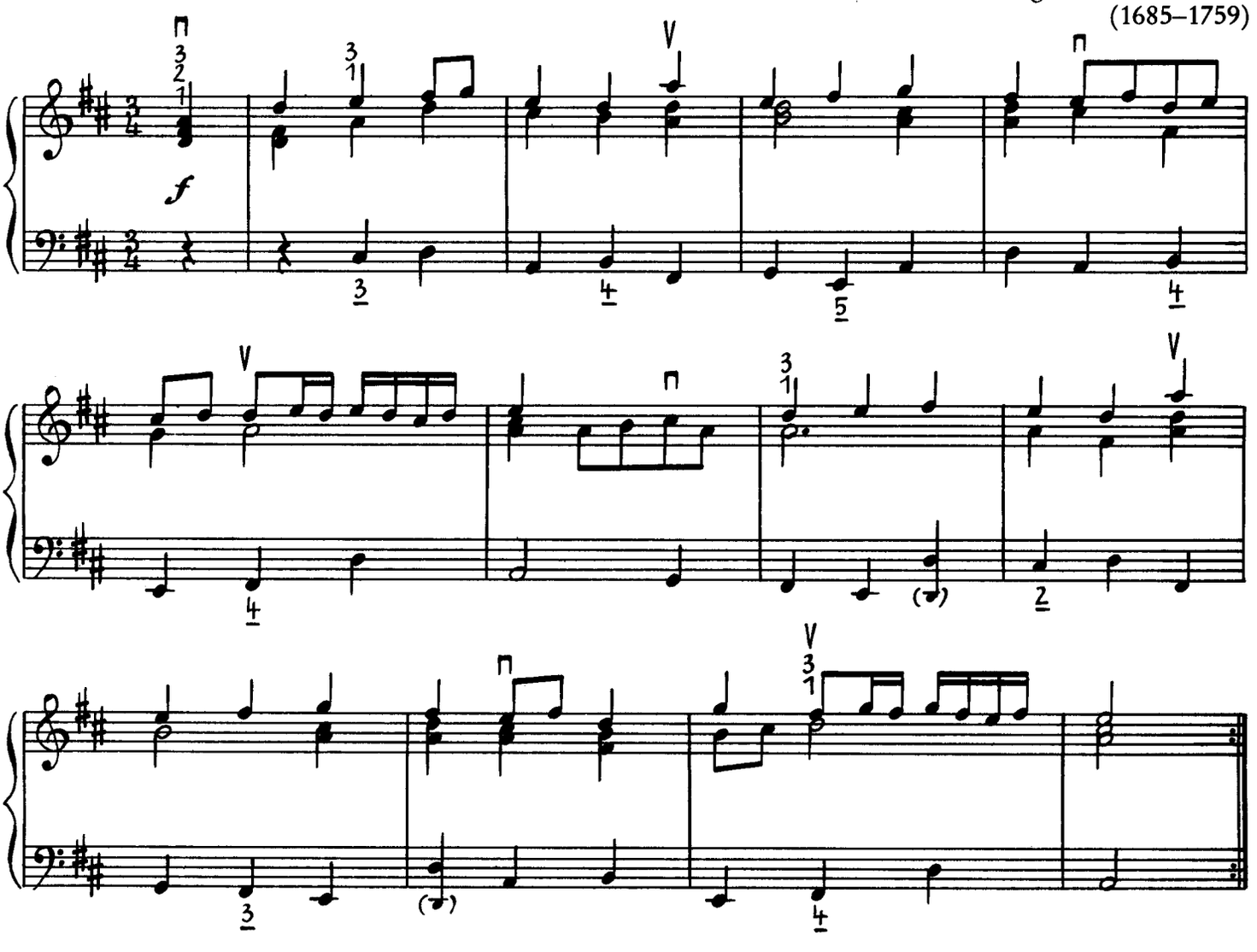
Georg Friedrich Händel
(1685–1759)

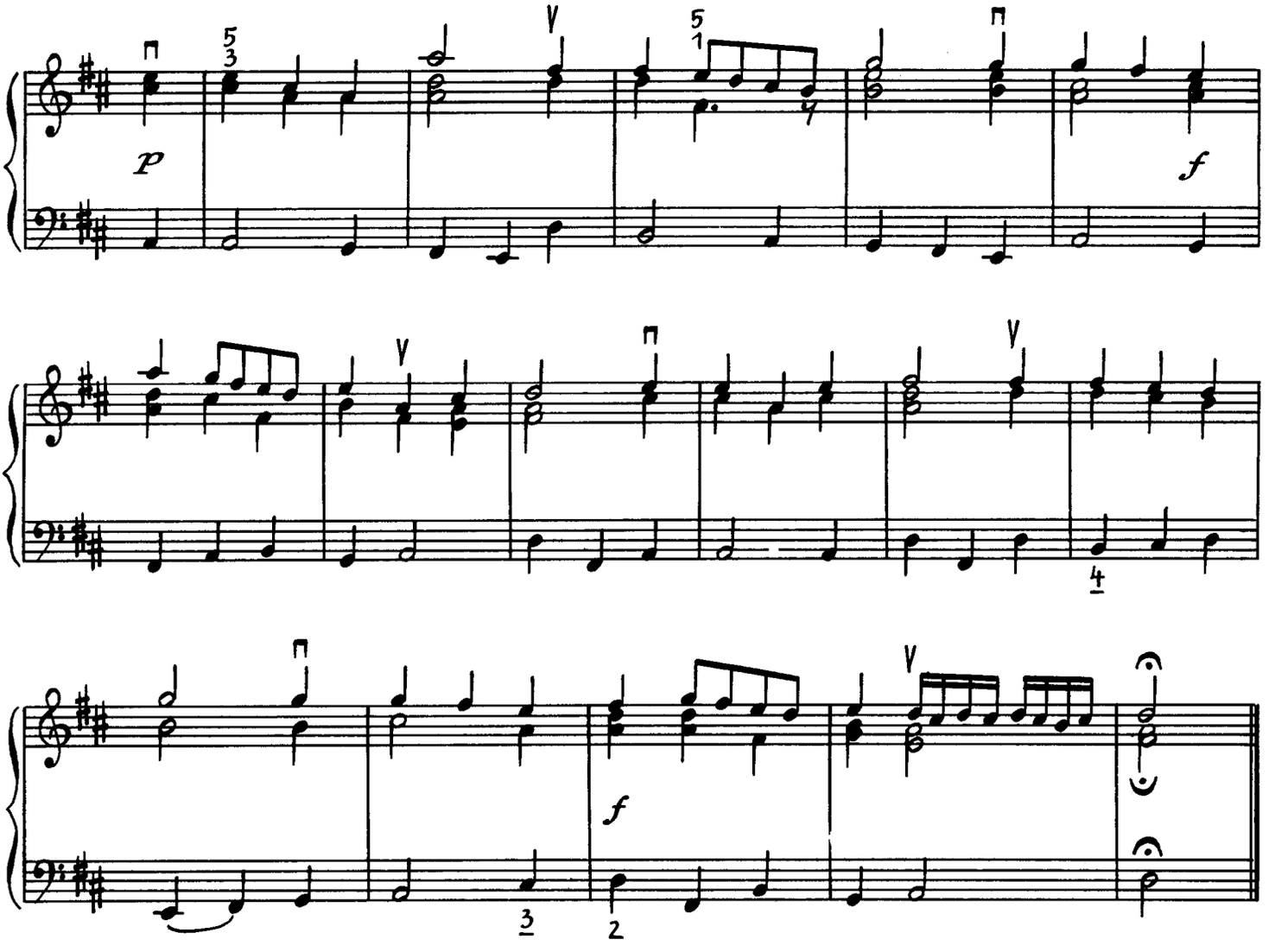




Menuett

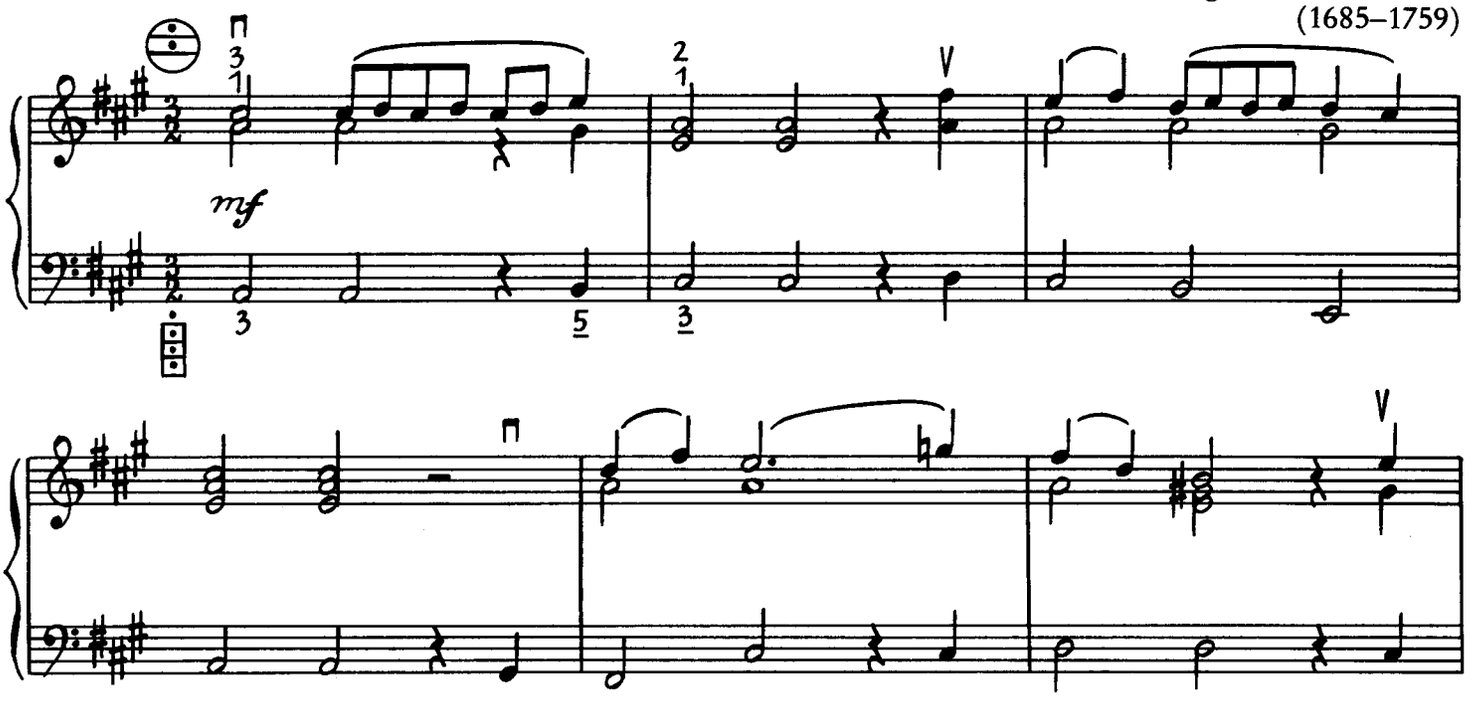
Georg Friedrich Händel
(1685–1759)

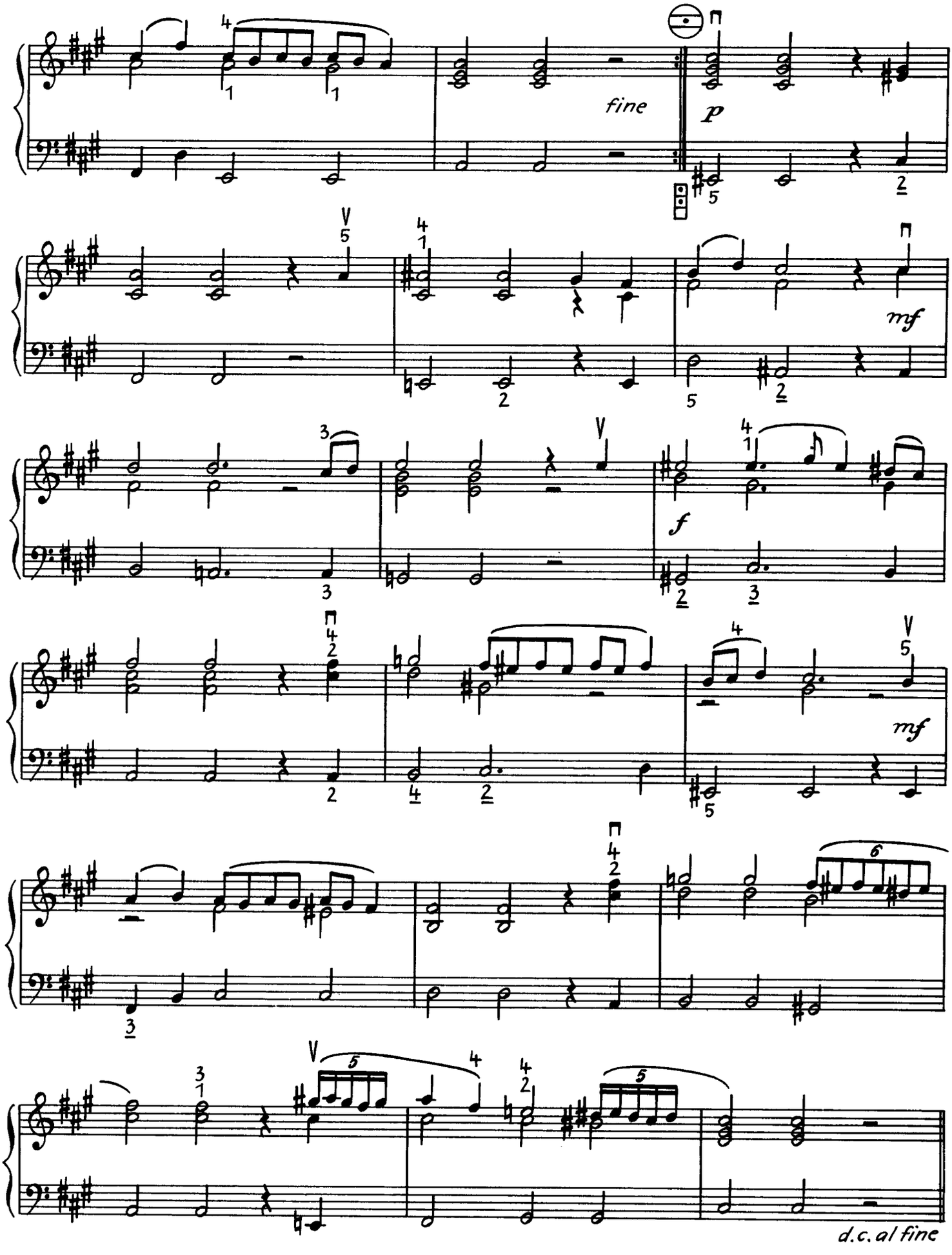




Sarabande

Georg Friedrich Händel
(1685–1759)

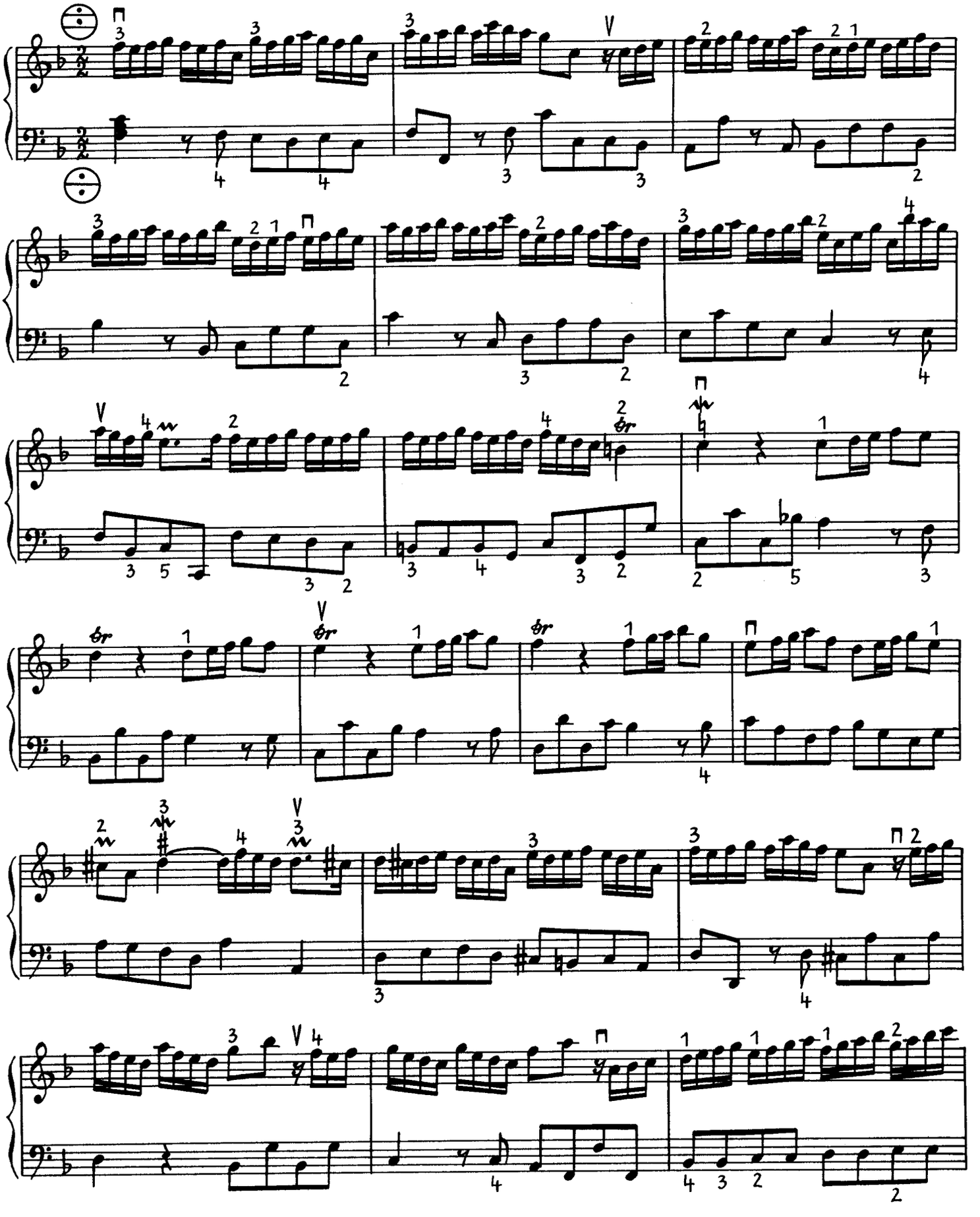


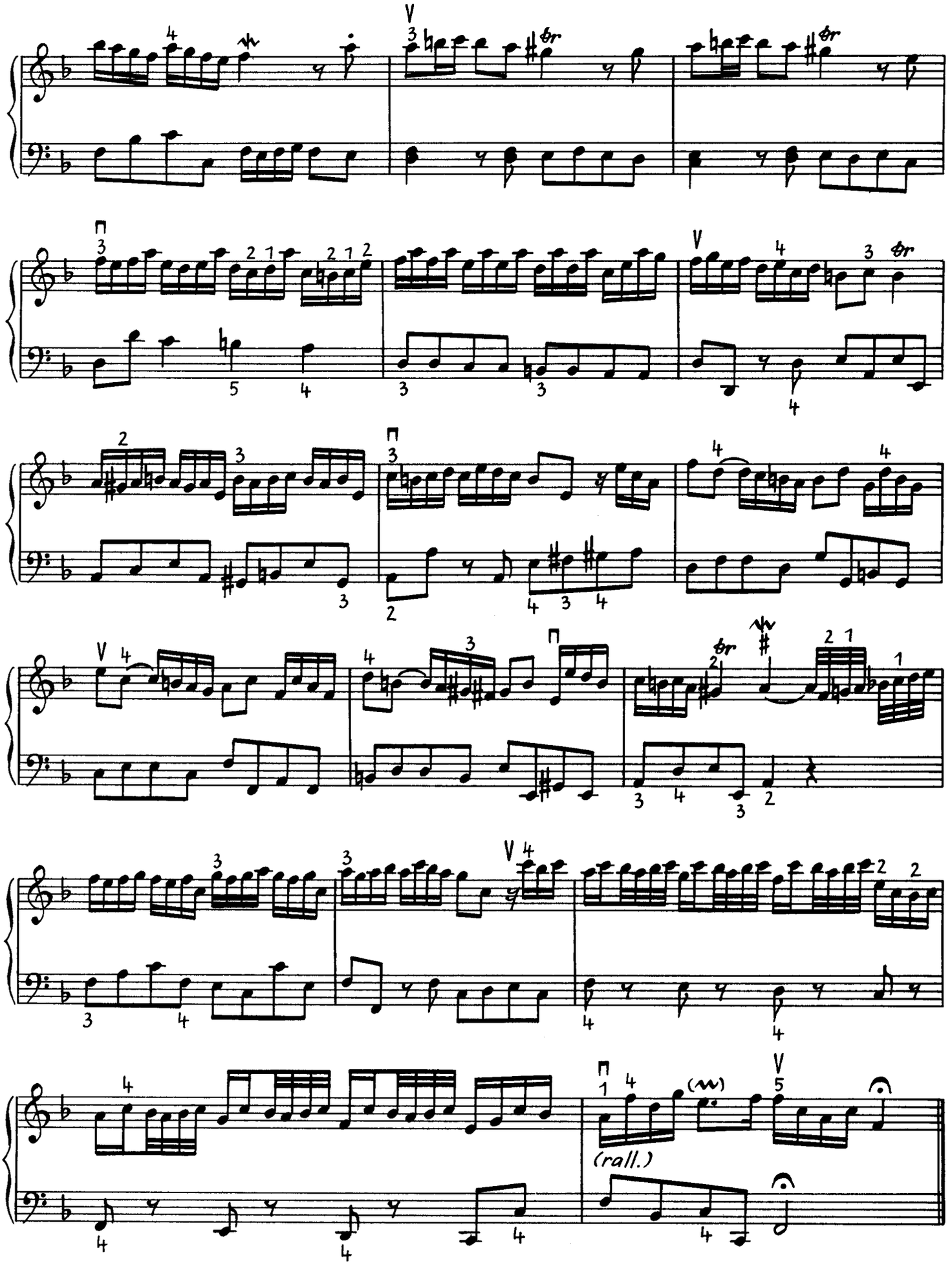

fine
p
mf
f
mf
d.c. al fine

Flute Piece

William Hine
(1687–1730)

Lebhaft

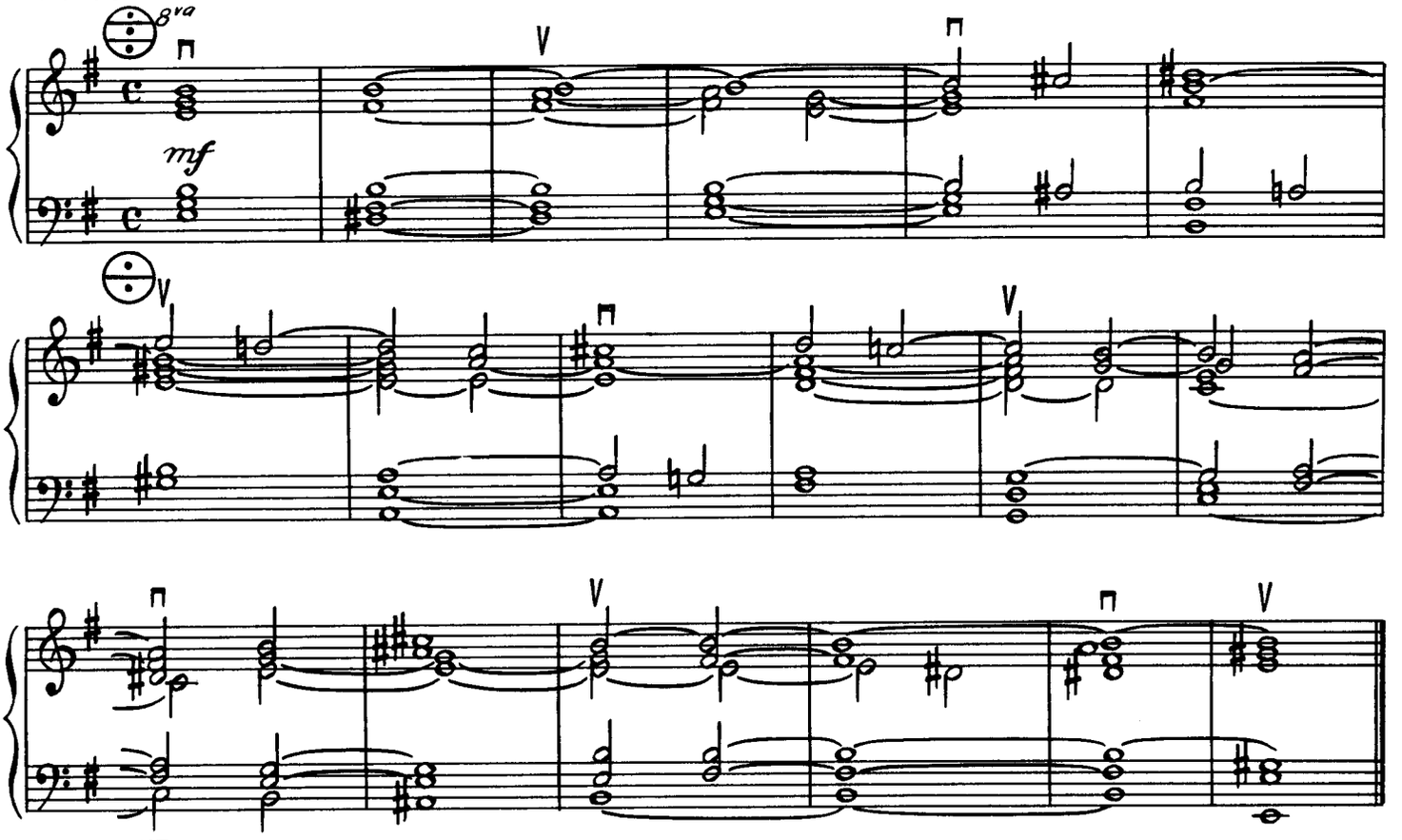



(rall.)

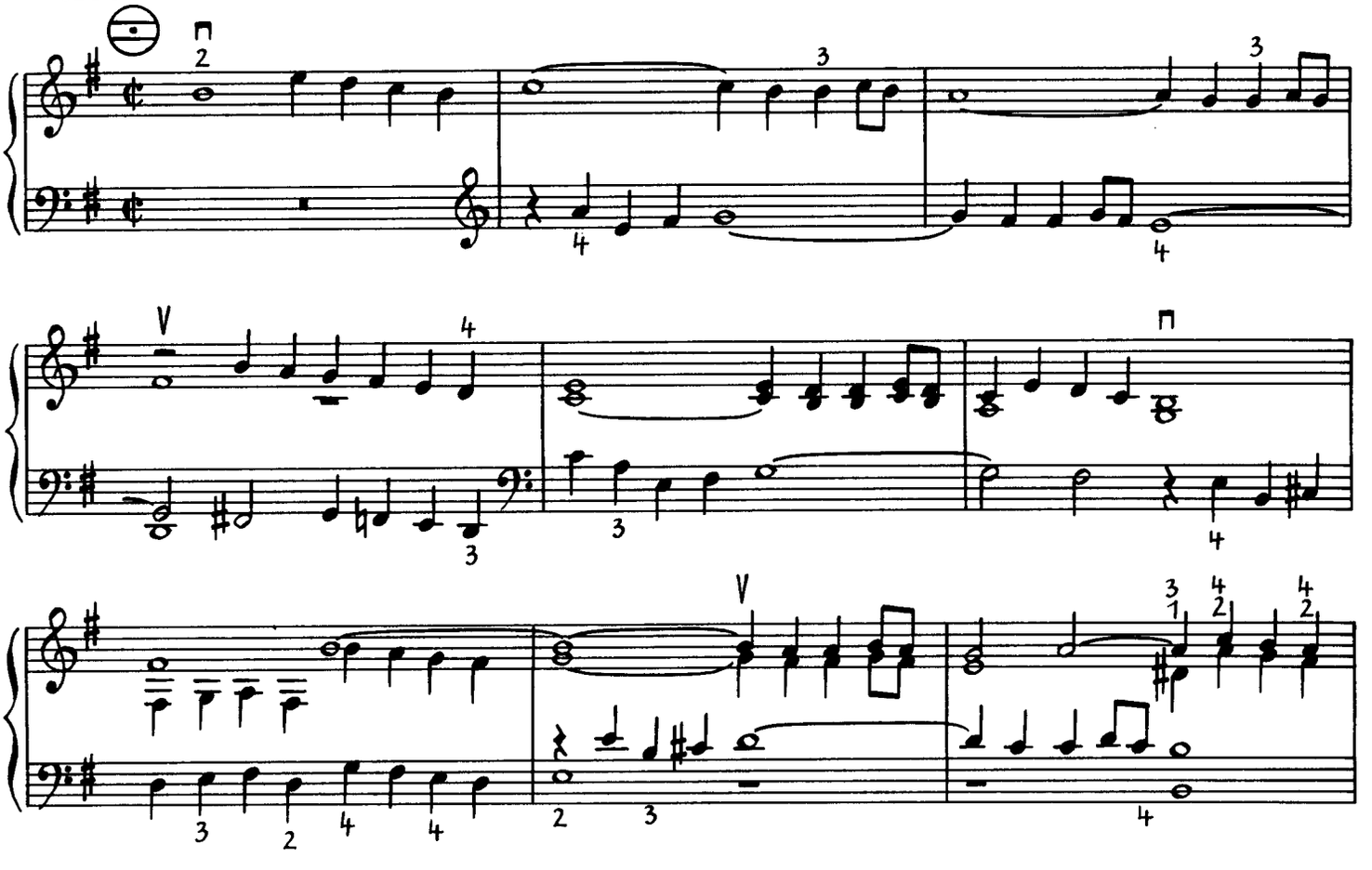
Sonata e-Moll

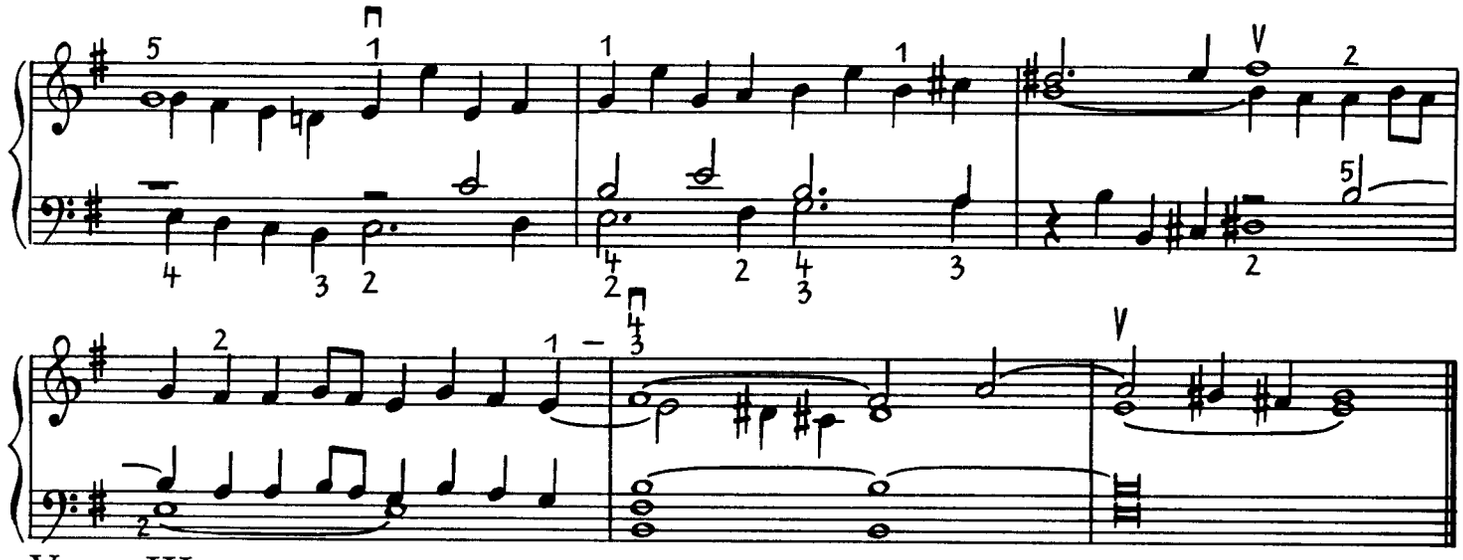
Domenico Zipoli
(1688–1726)

Verso I

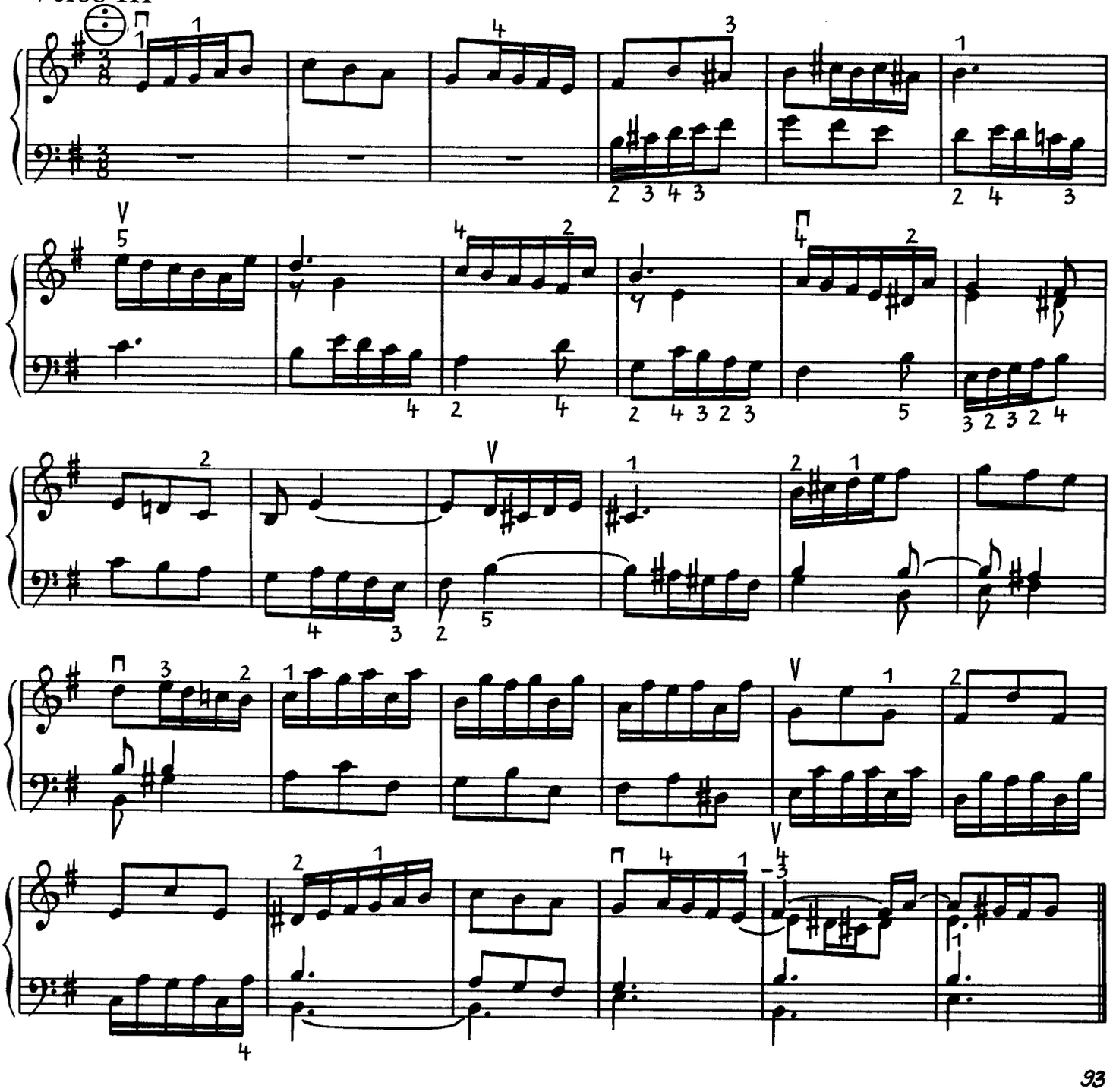


Verso II

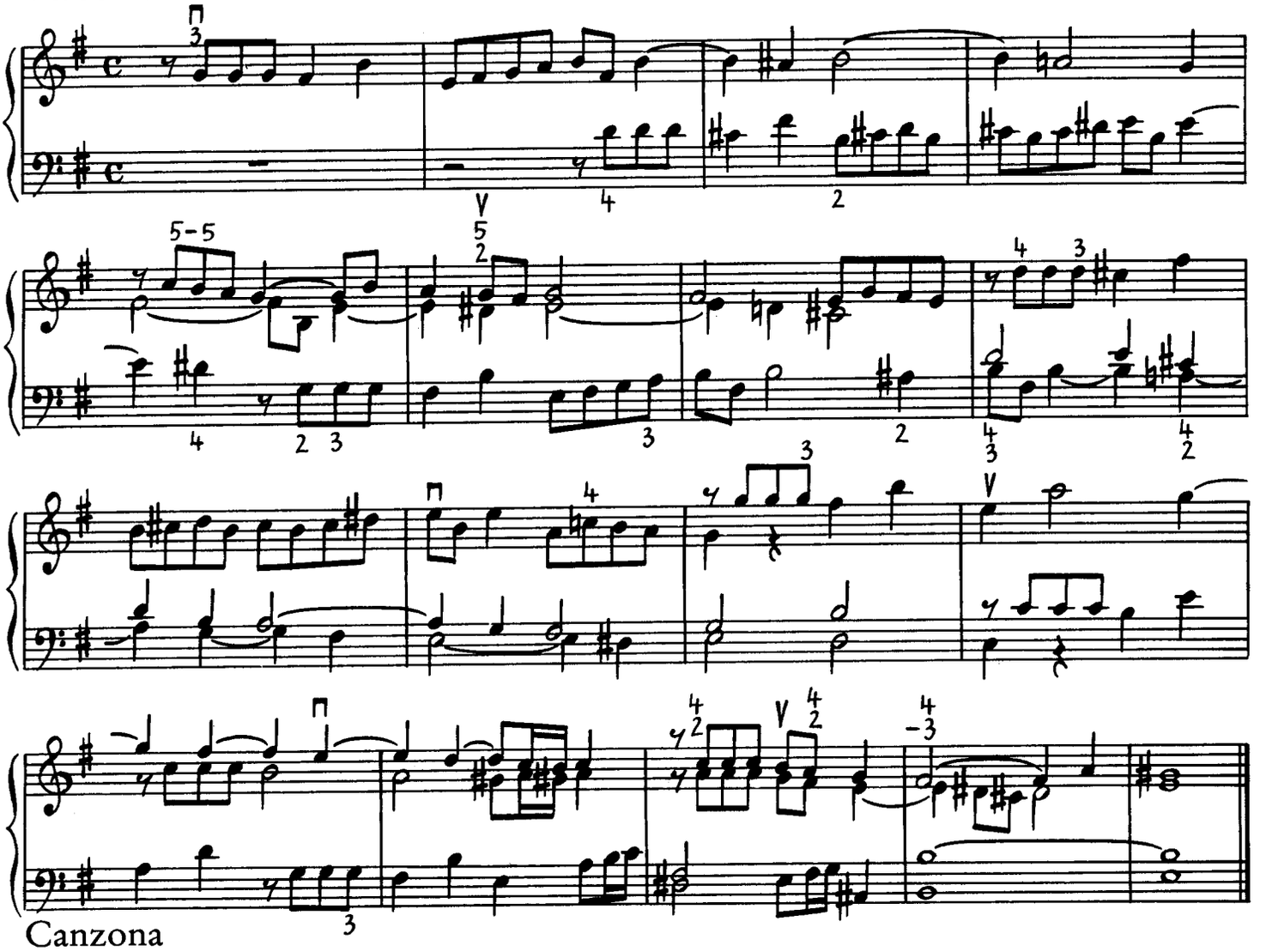




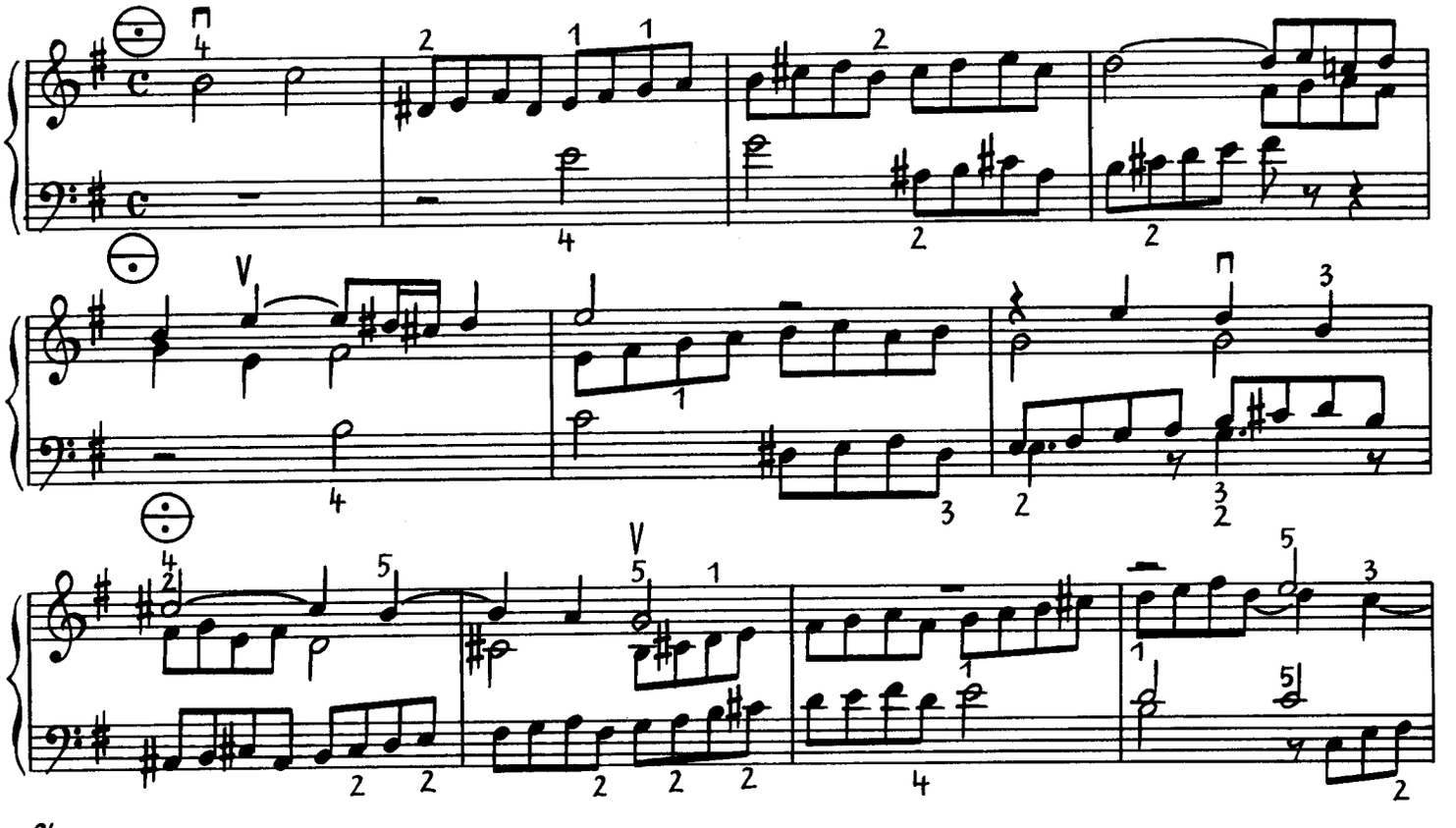
Verso III

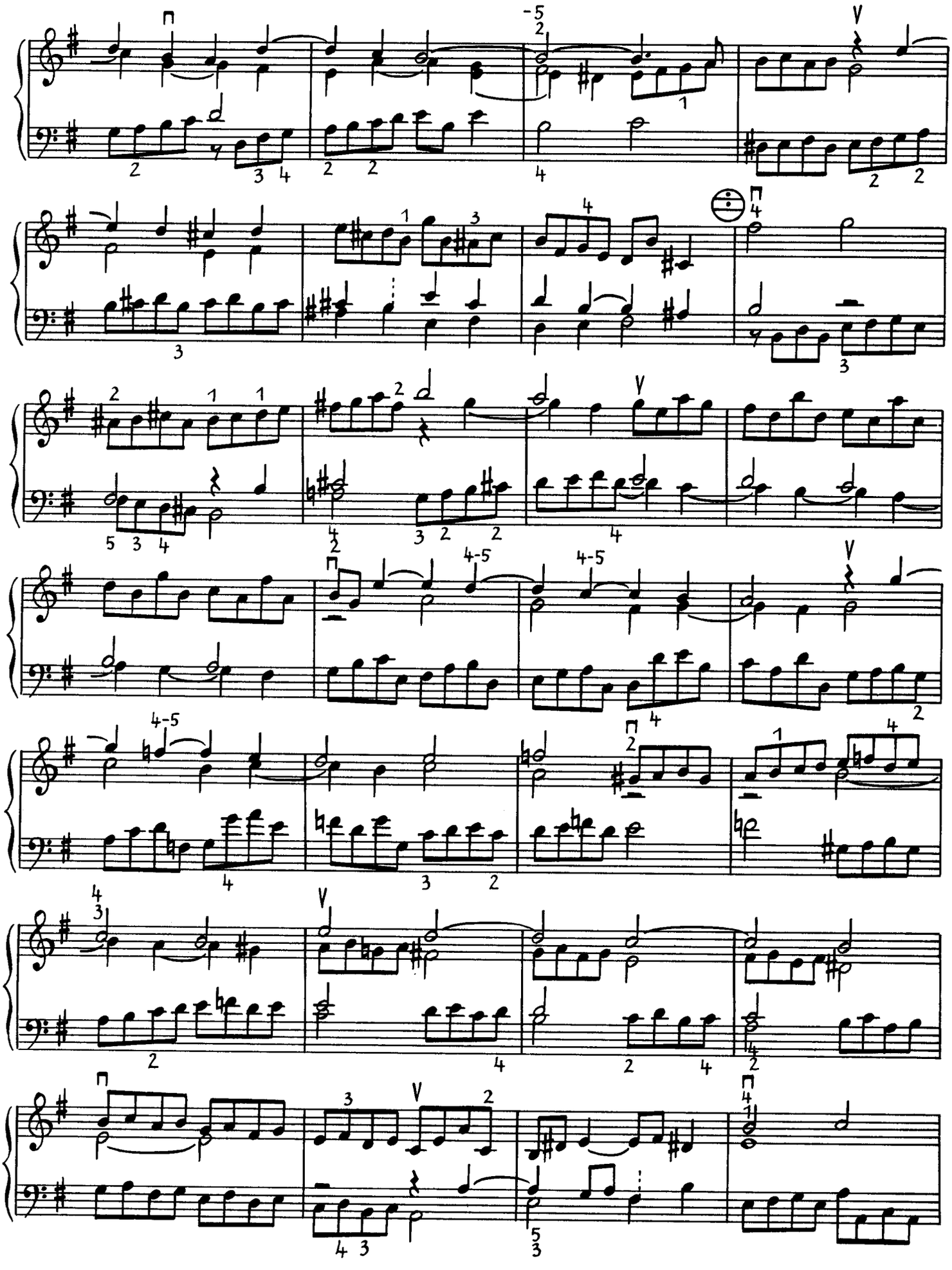


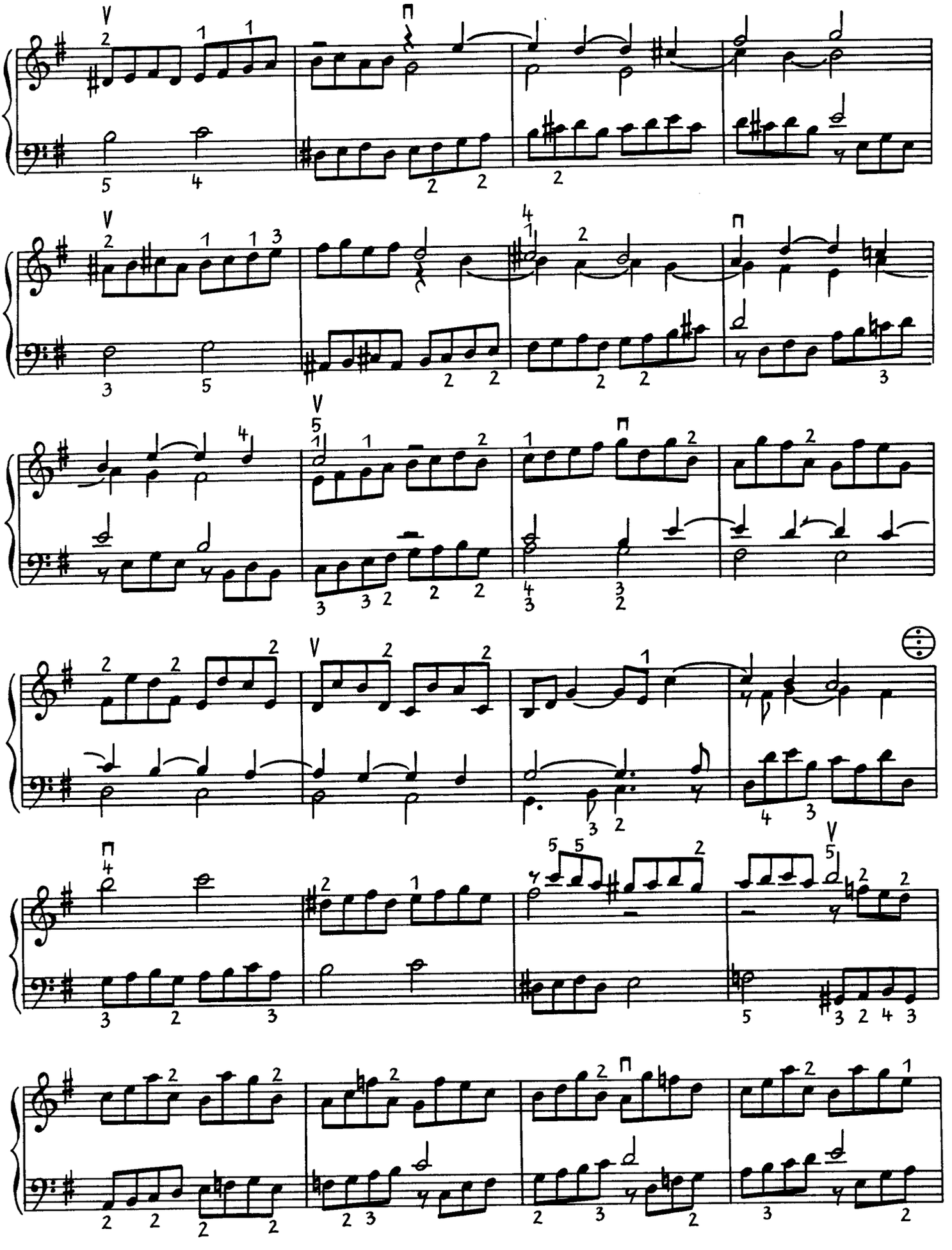
Verso IV

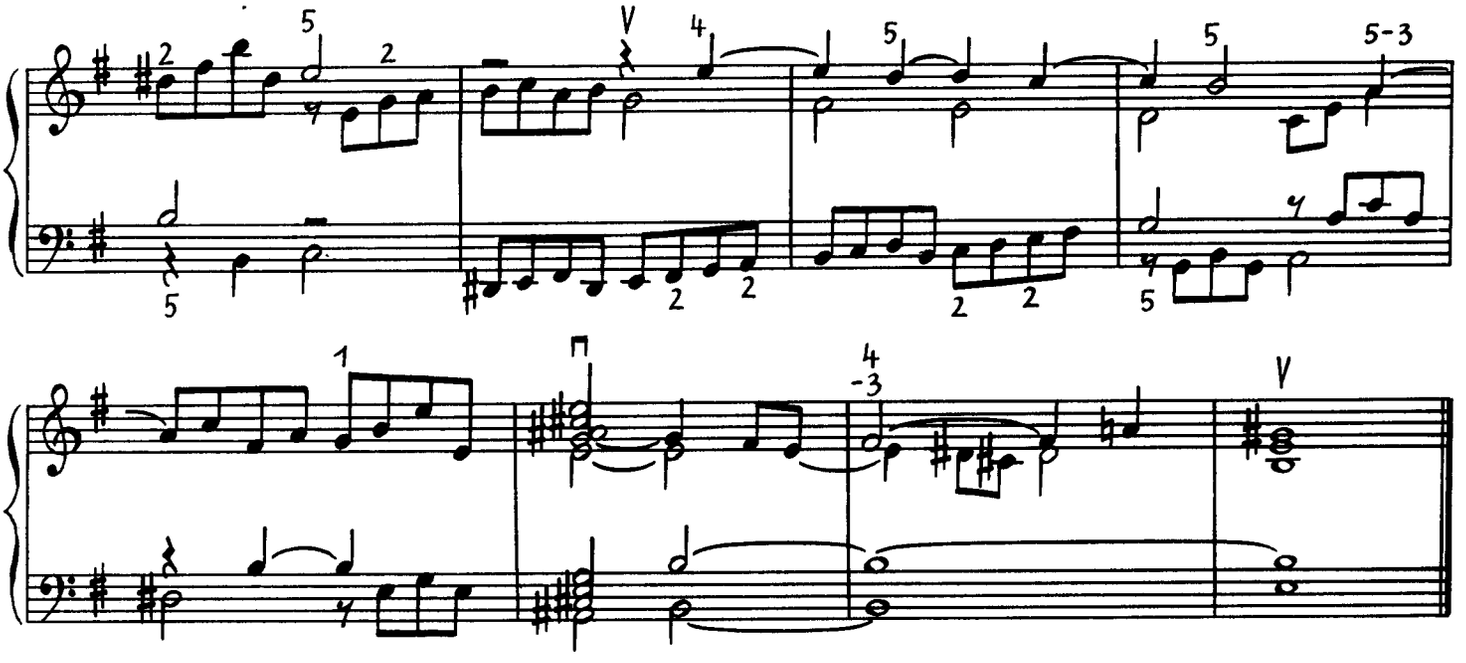


Canzona



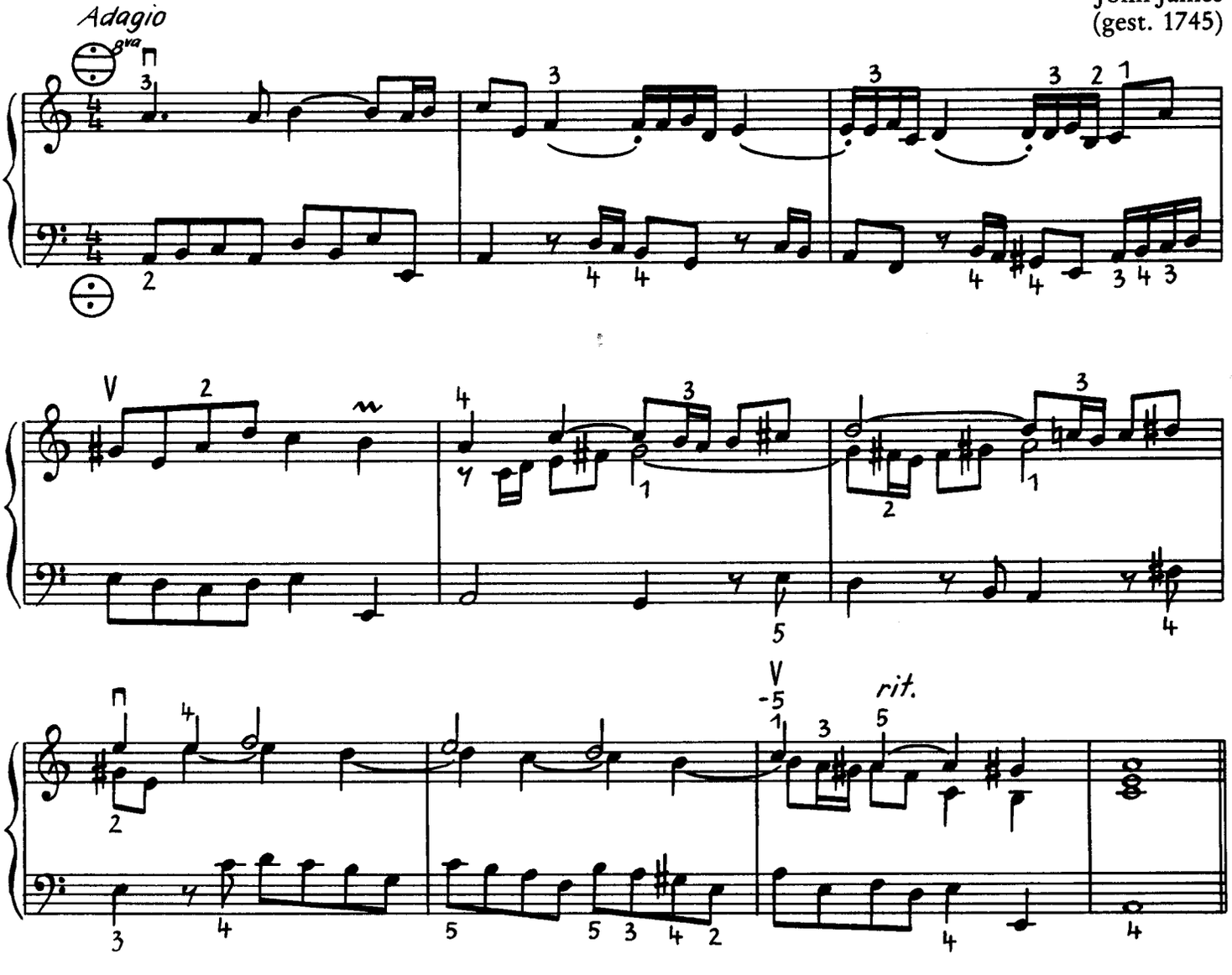


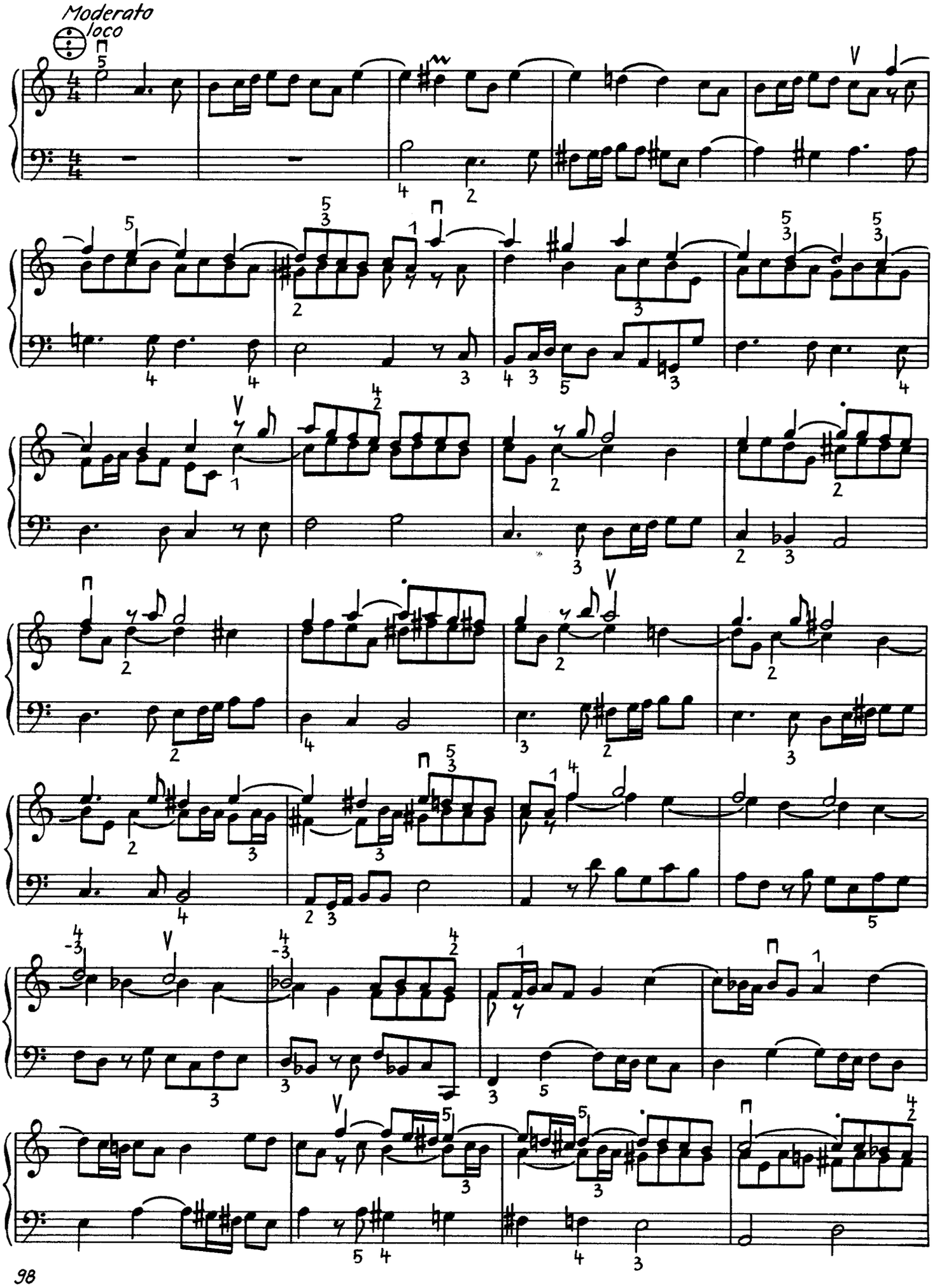


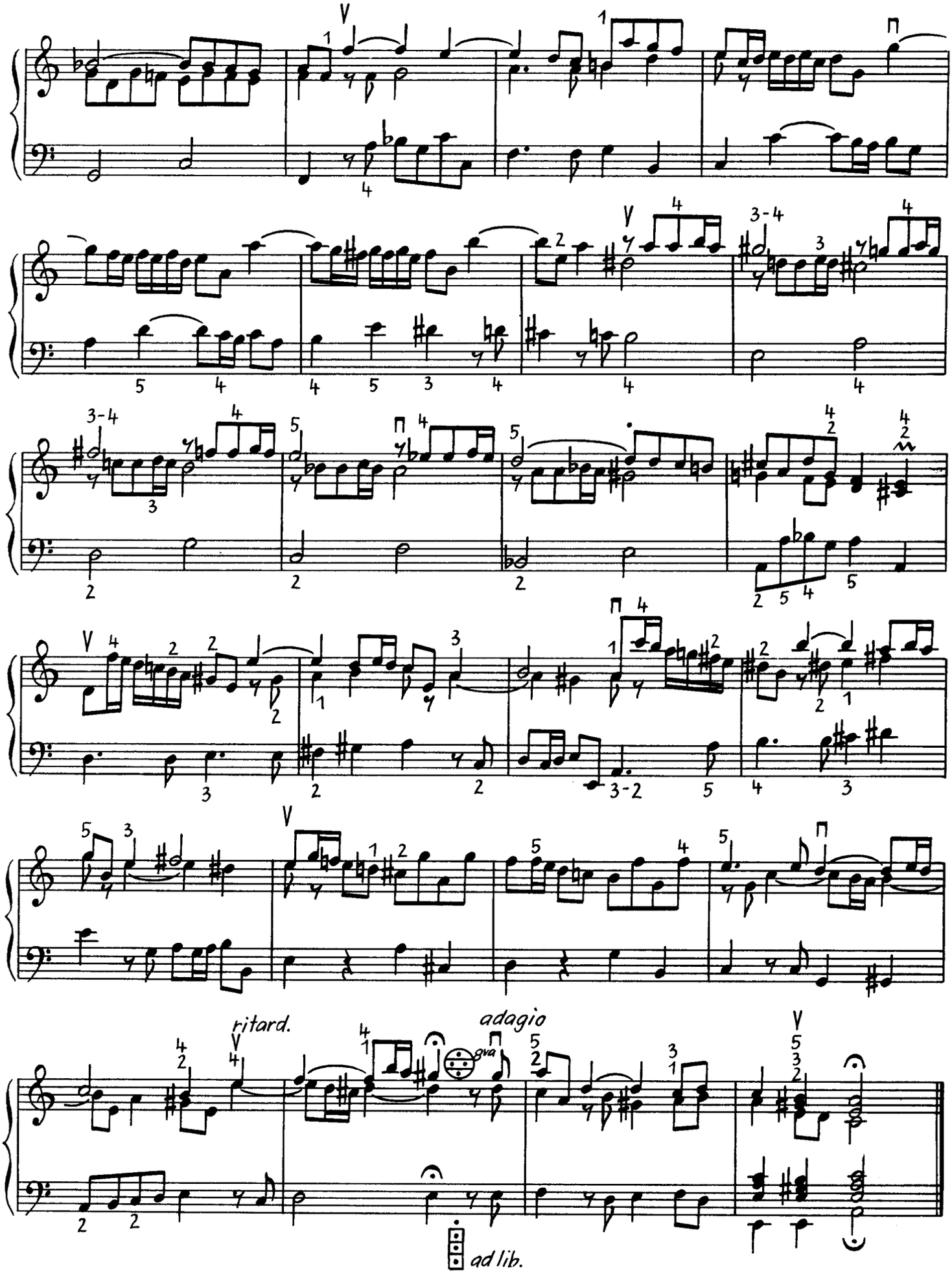


Voluntary in a minor

John James
(gest. 1745)

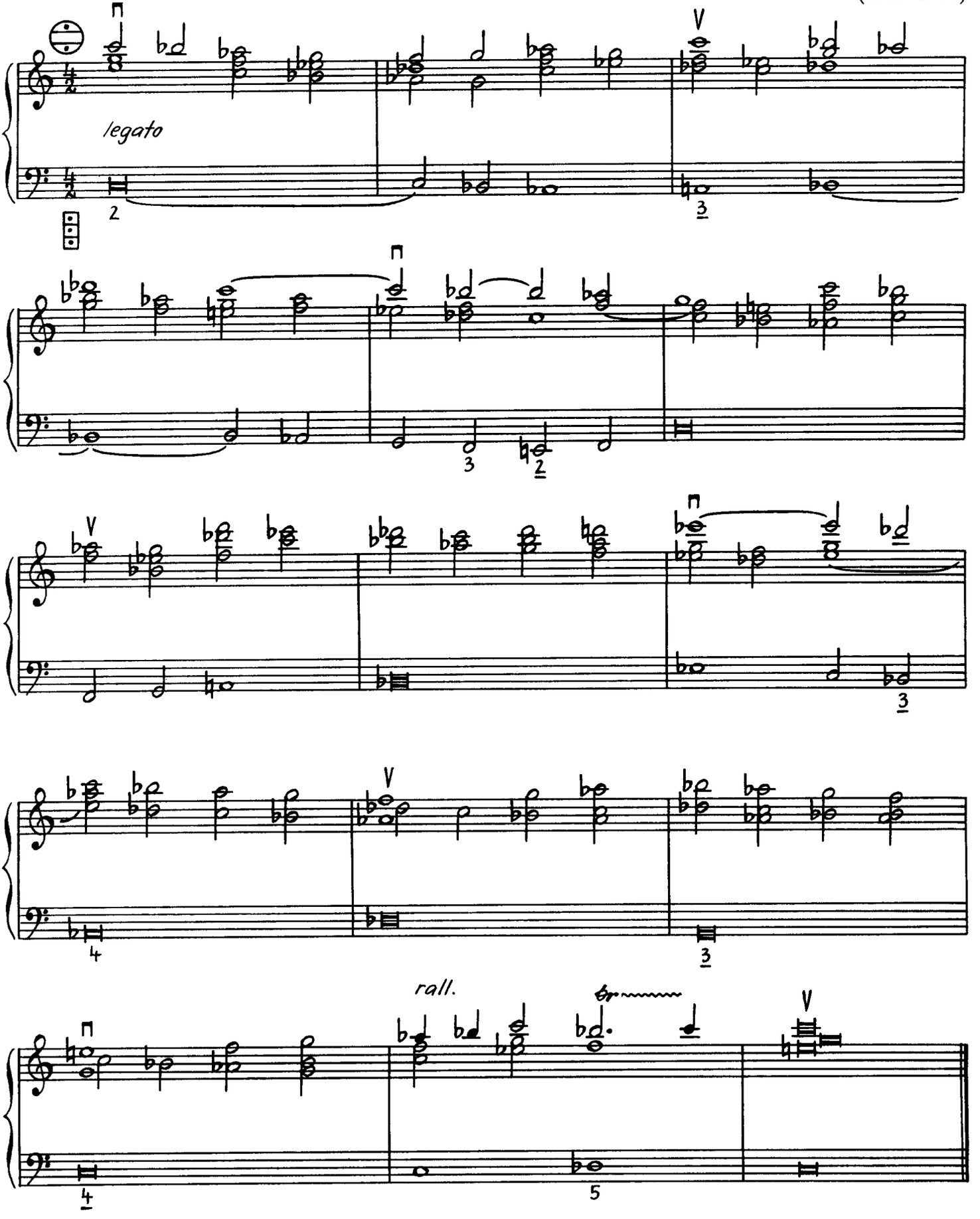



Moderato
loco


ritard.
adagio
gva
ad lib.

Adagio

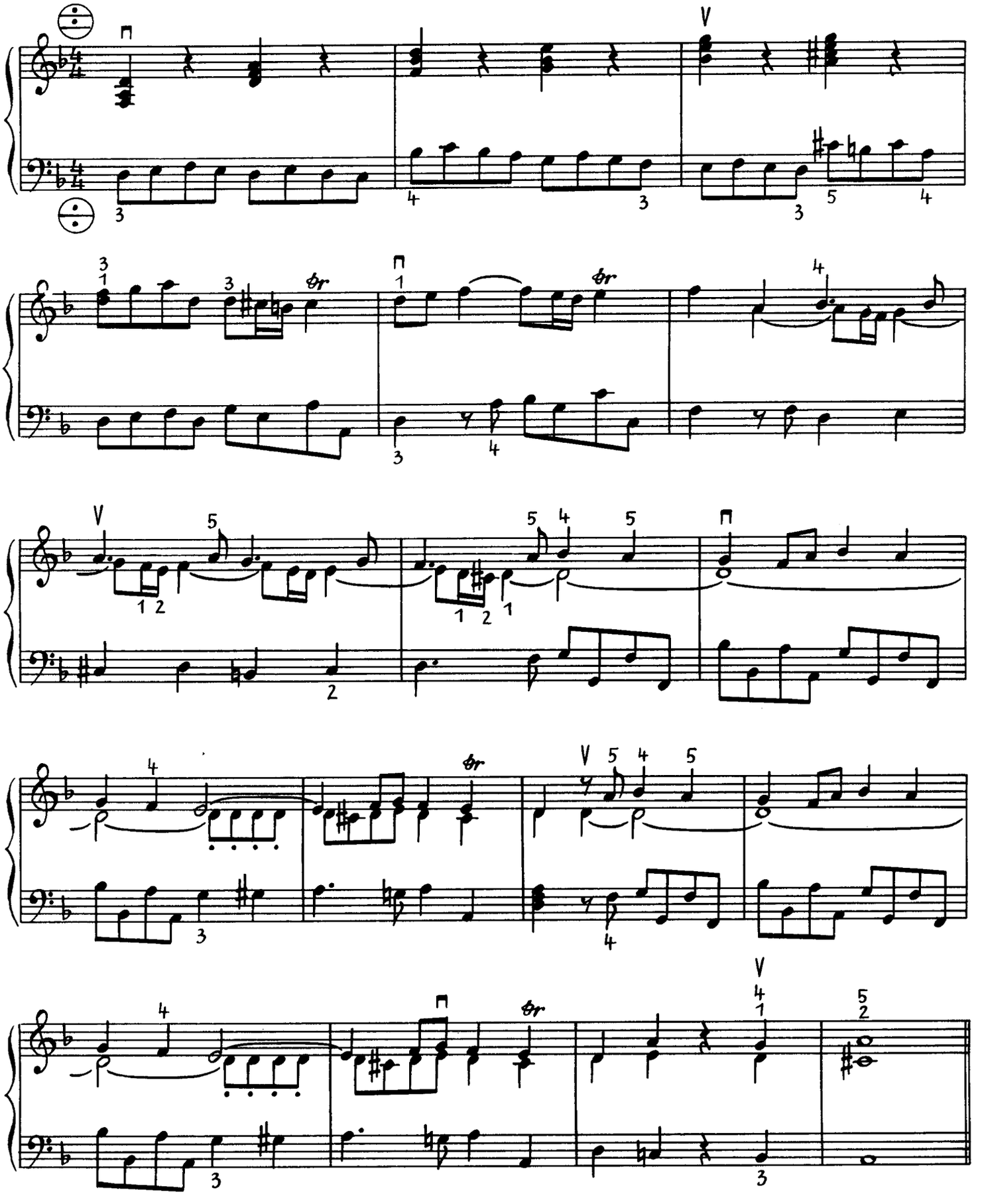
John Travers
(1703–1758)

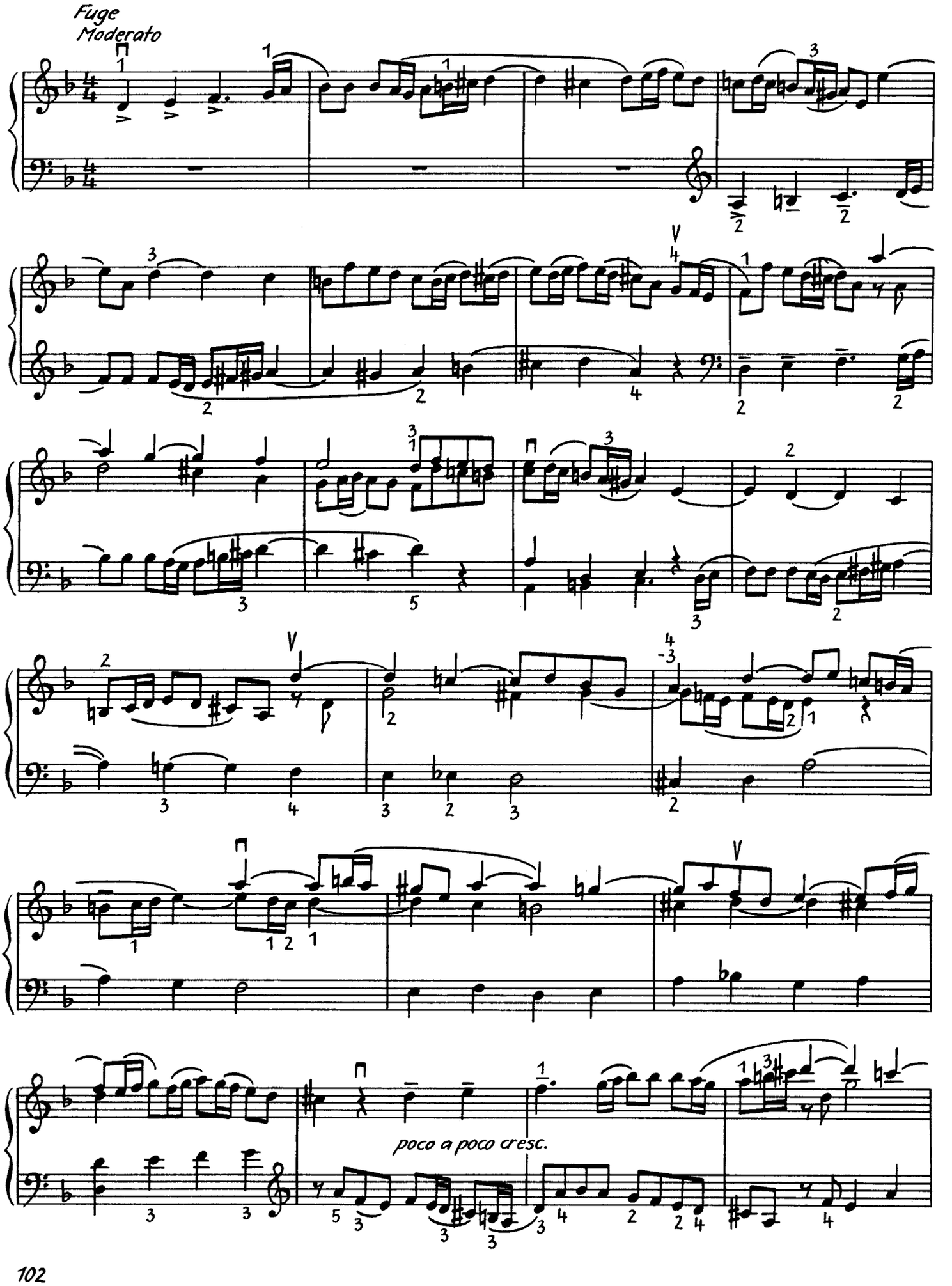


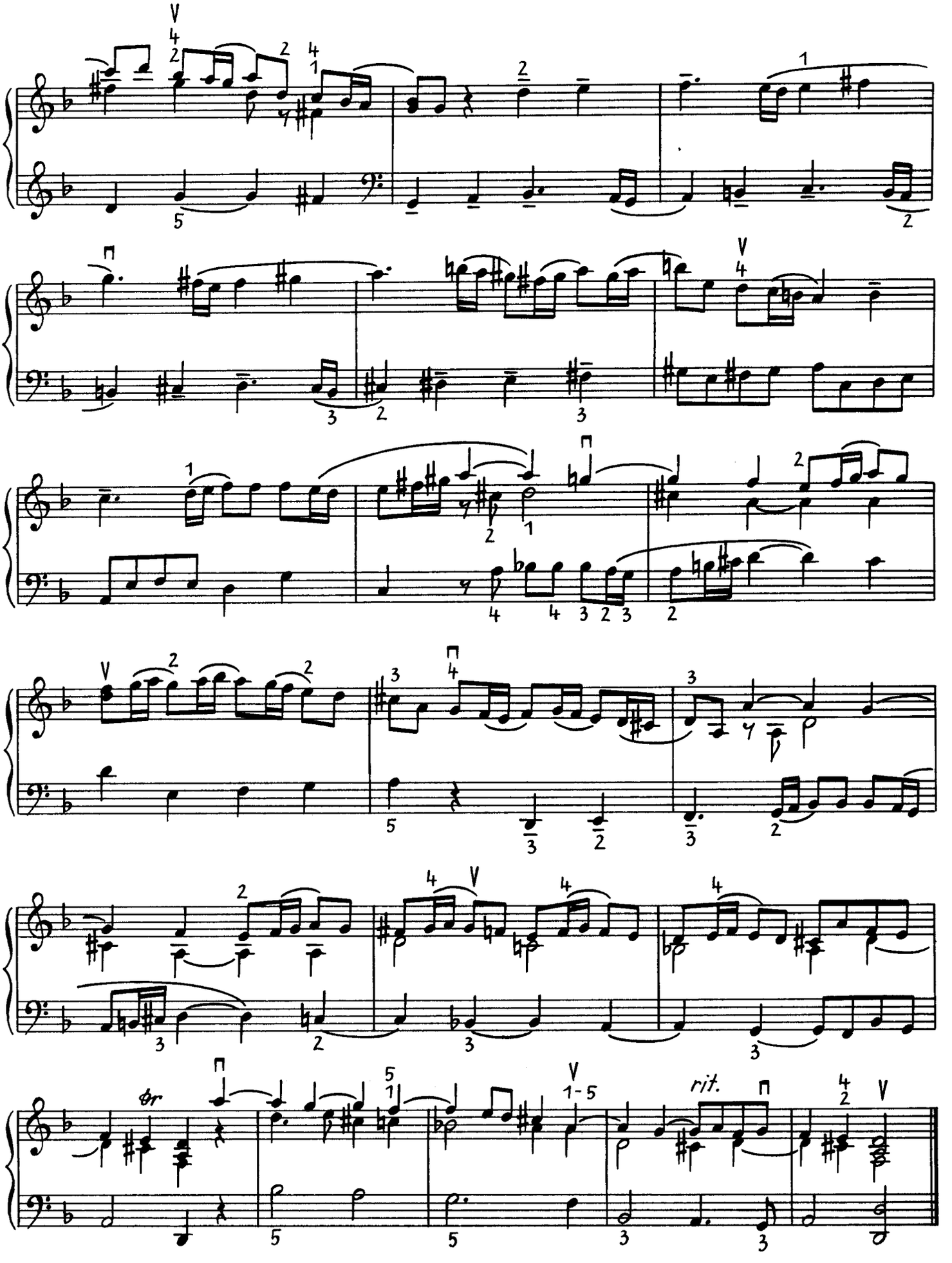
Voluntary in d minor

William Boyce
(1710–1779)

Moderato

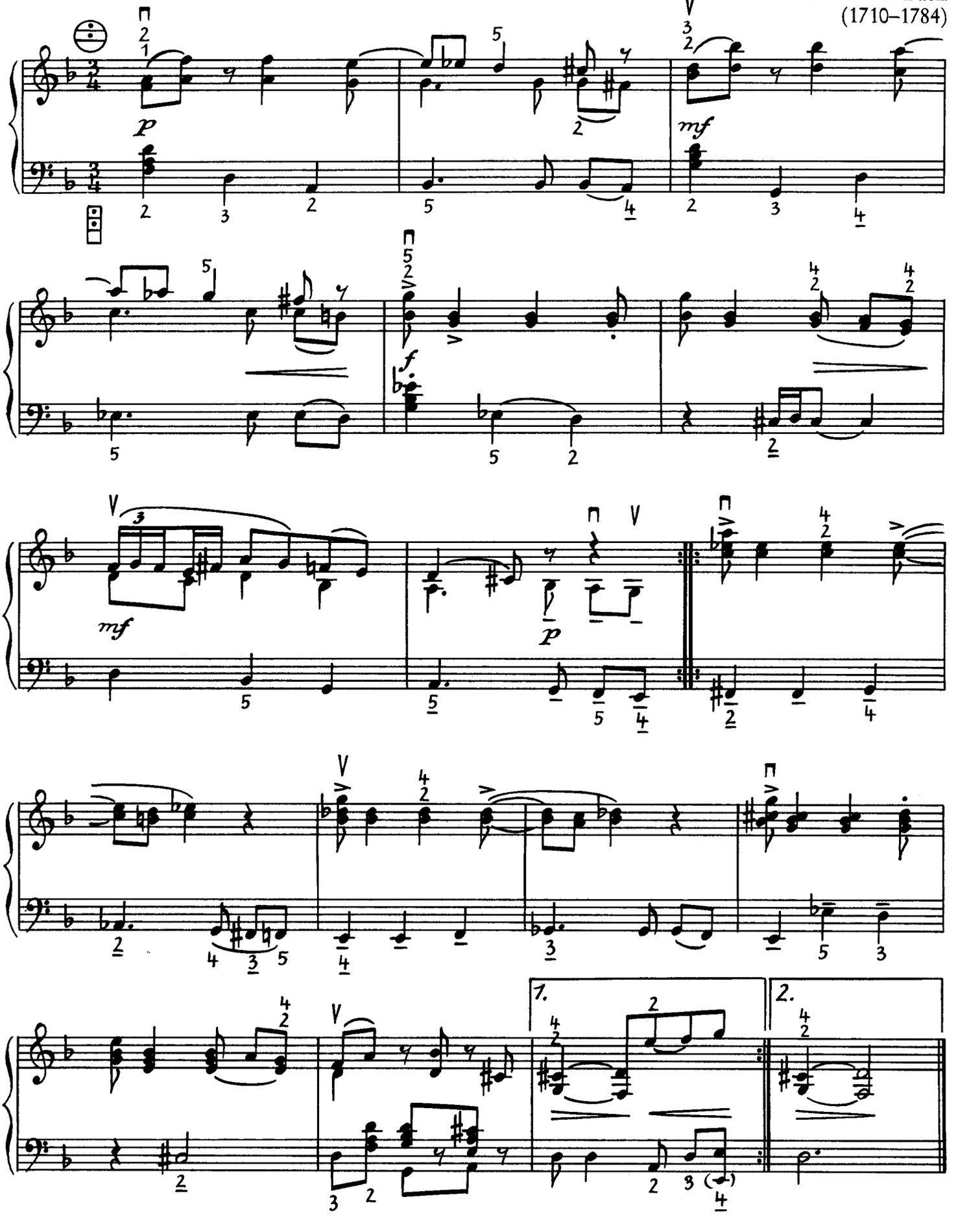



Fuge
Moderato
poco a poco cresc.


rit.

Moderato

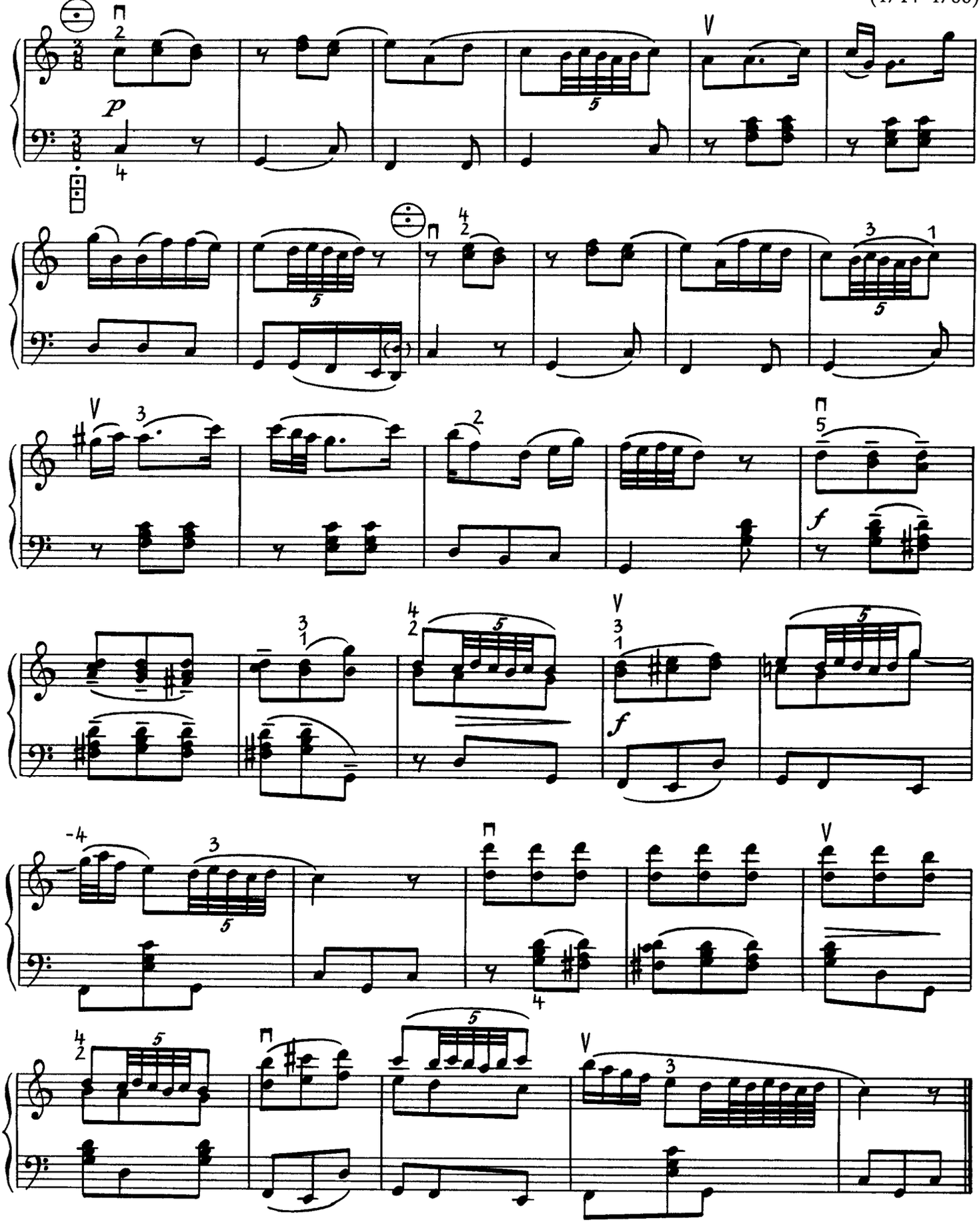
Wilhelm Friedemann Bach
(1710–1784)



Arioso

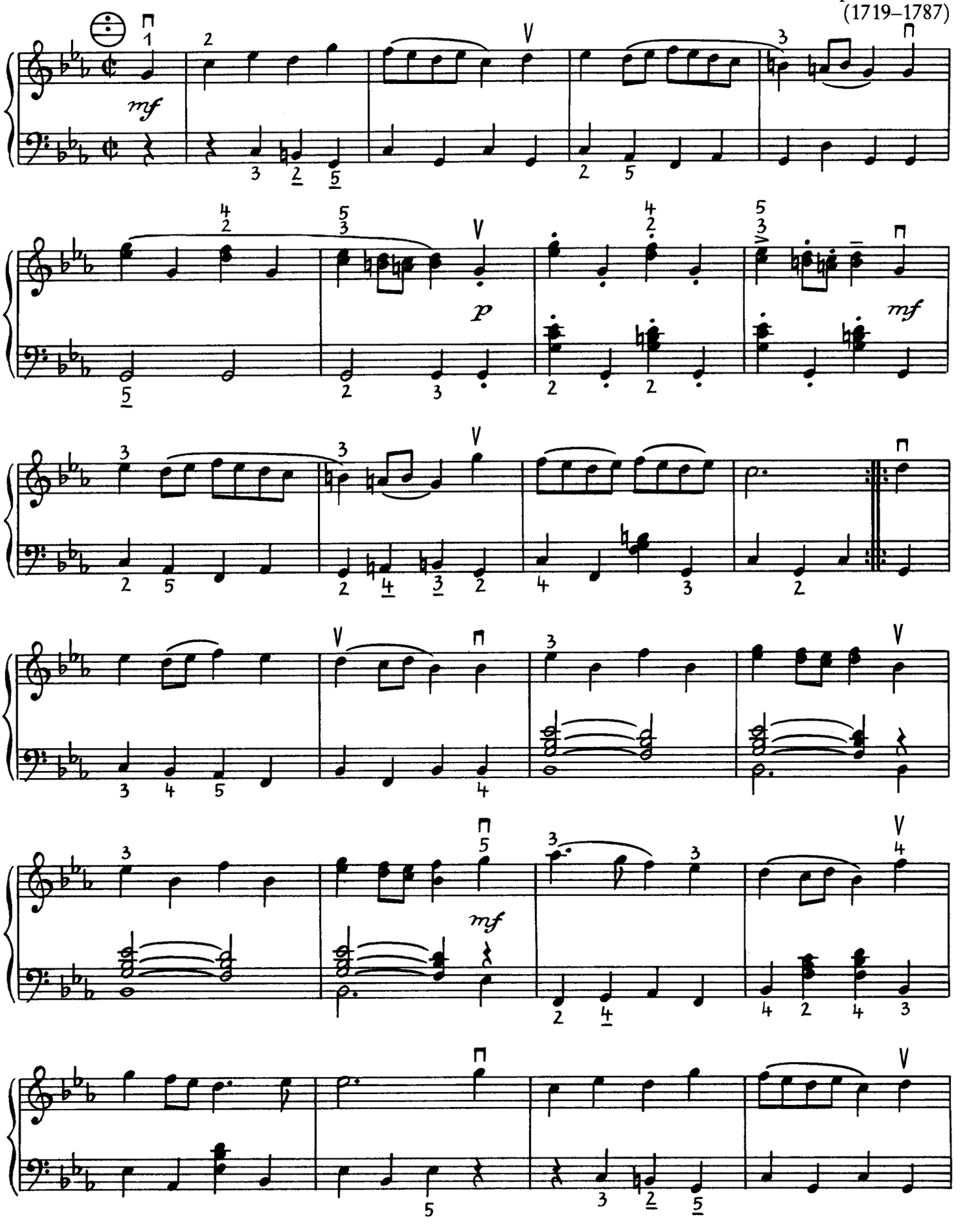
Carl Philipp Emanuel Bach
(1714–1788)

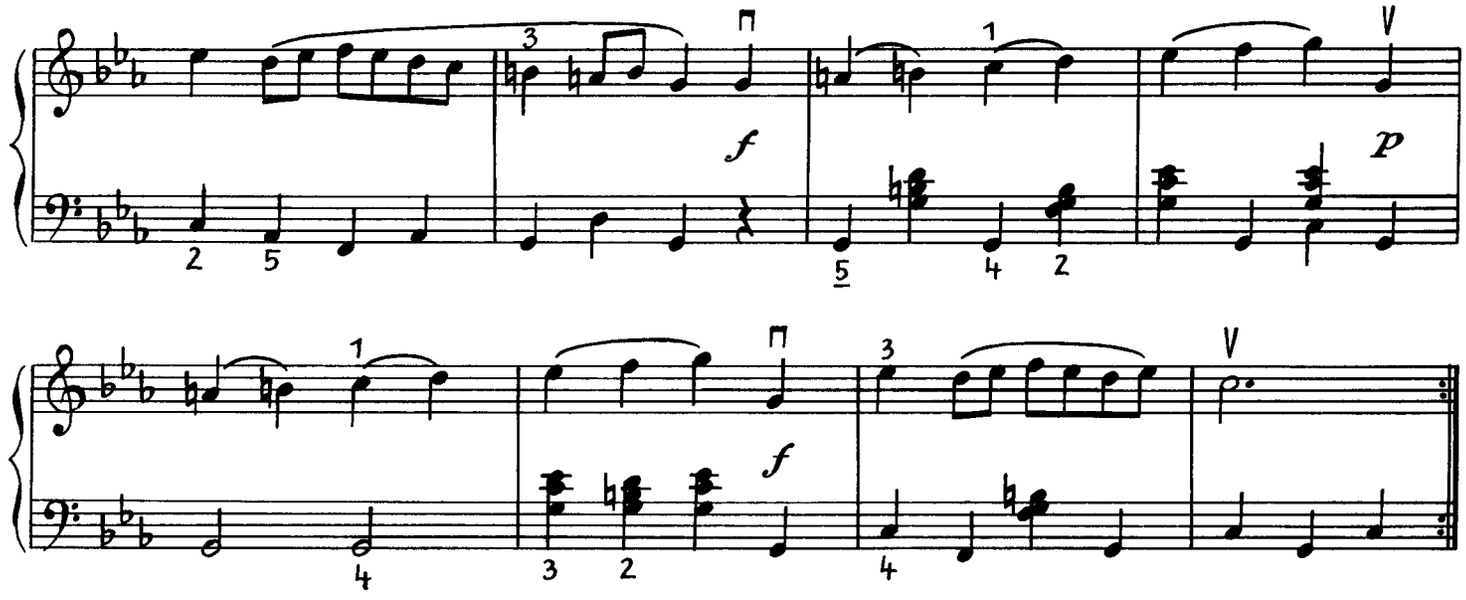
Andante, espr.



Bourrée (aus dem Notenbuch für Wolfgang Amadeus)

Leopold Mozart
(1719–1787)

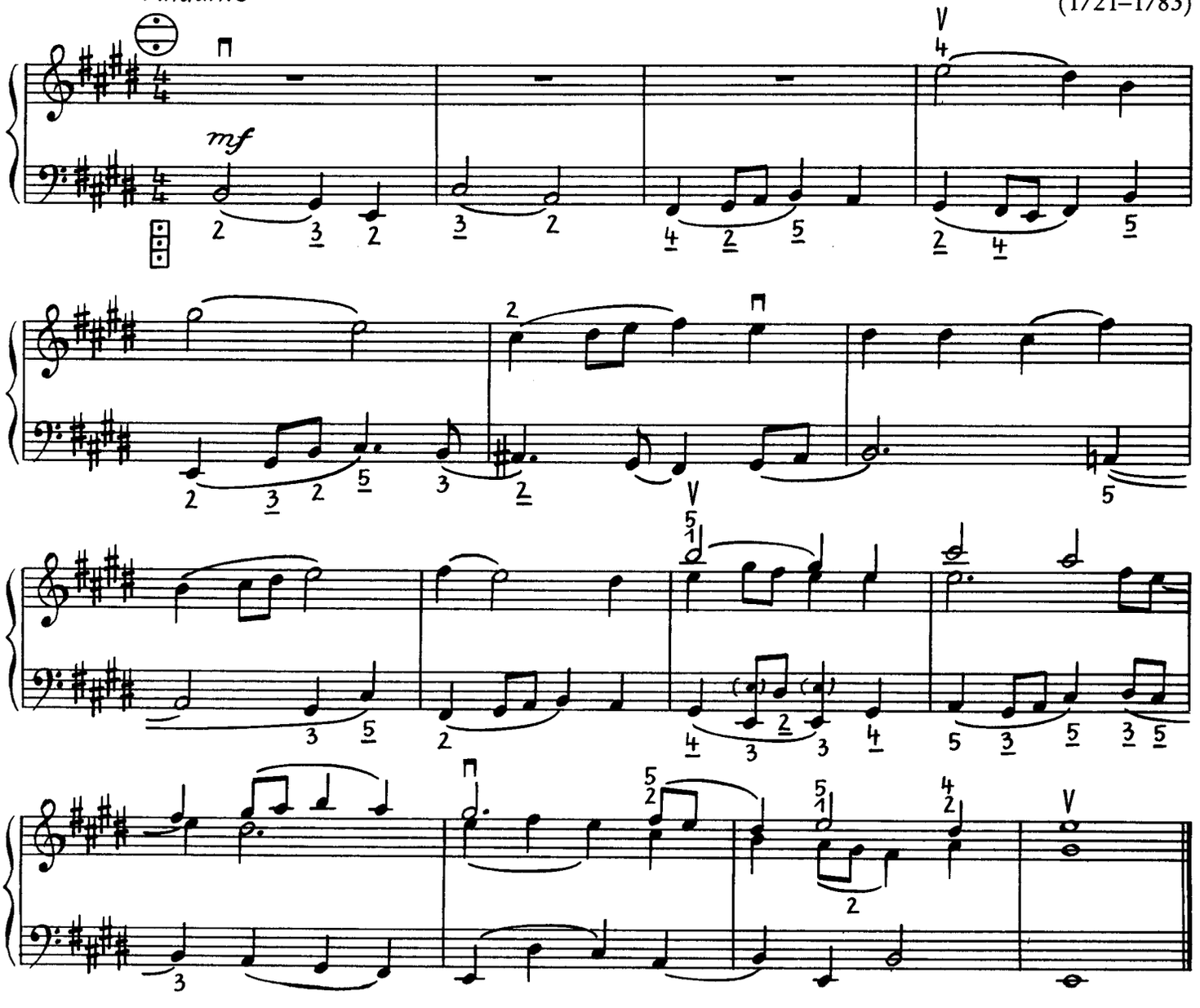




Postludium

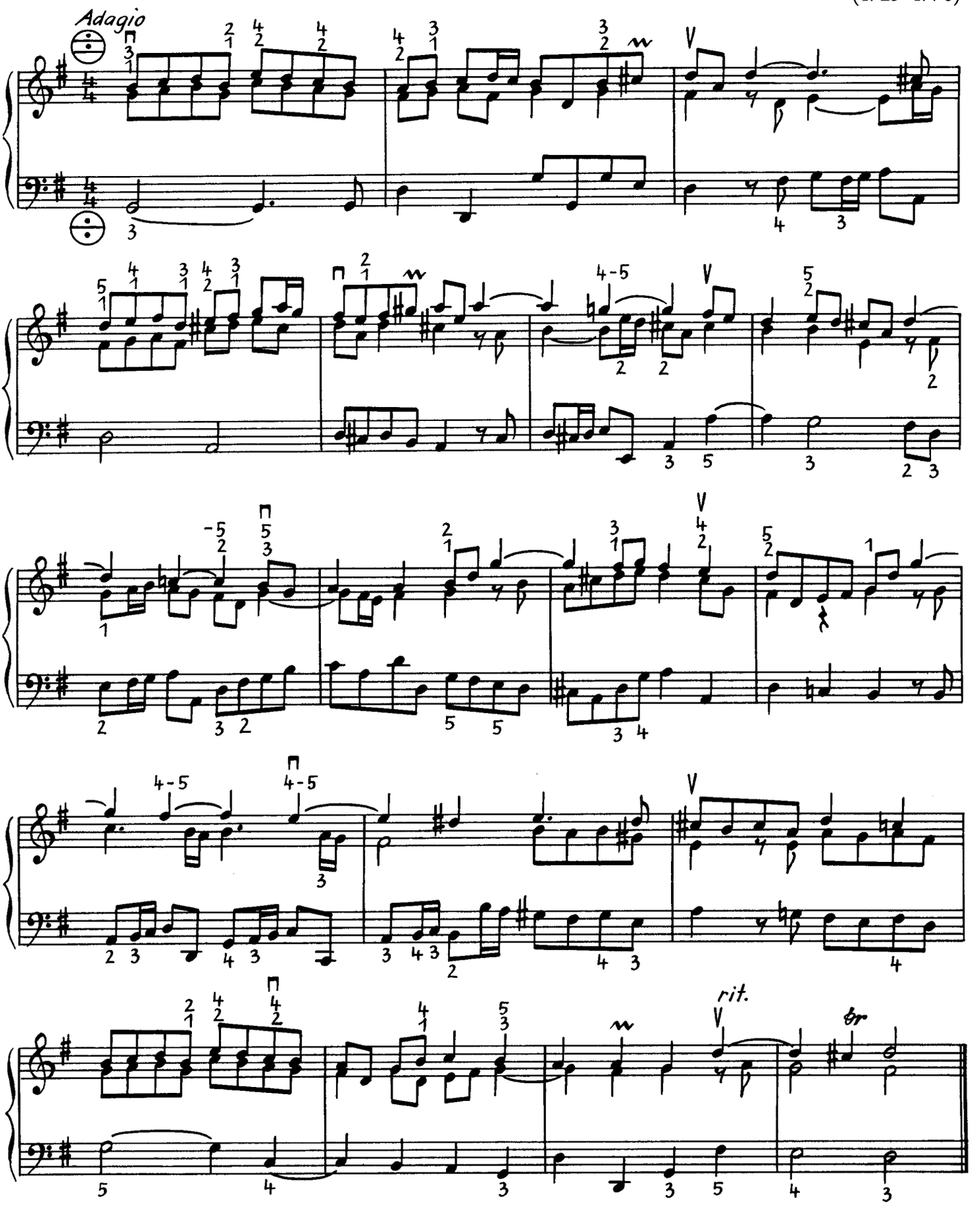
Johann Philipp Kirnberger
(1721–1783)

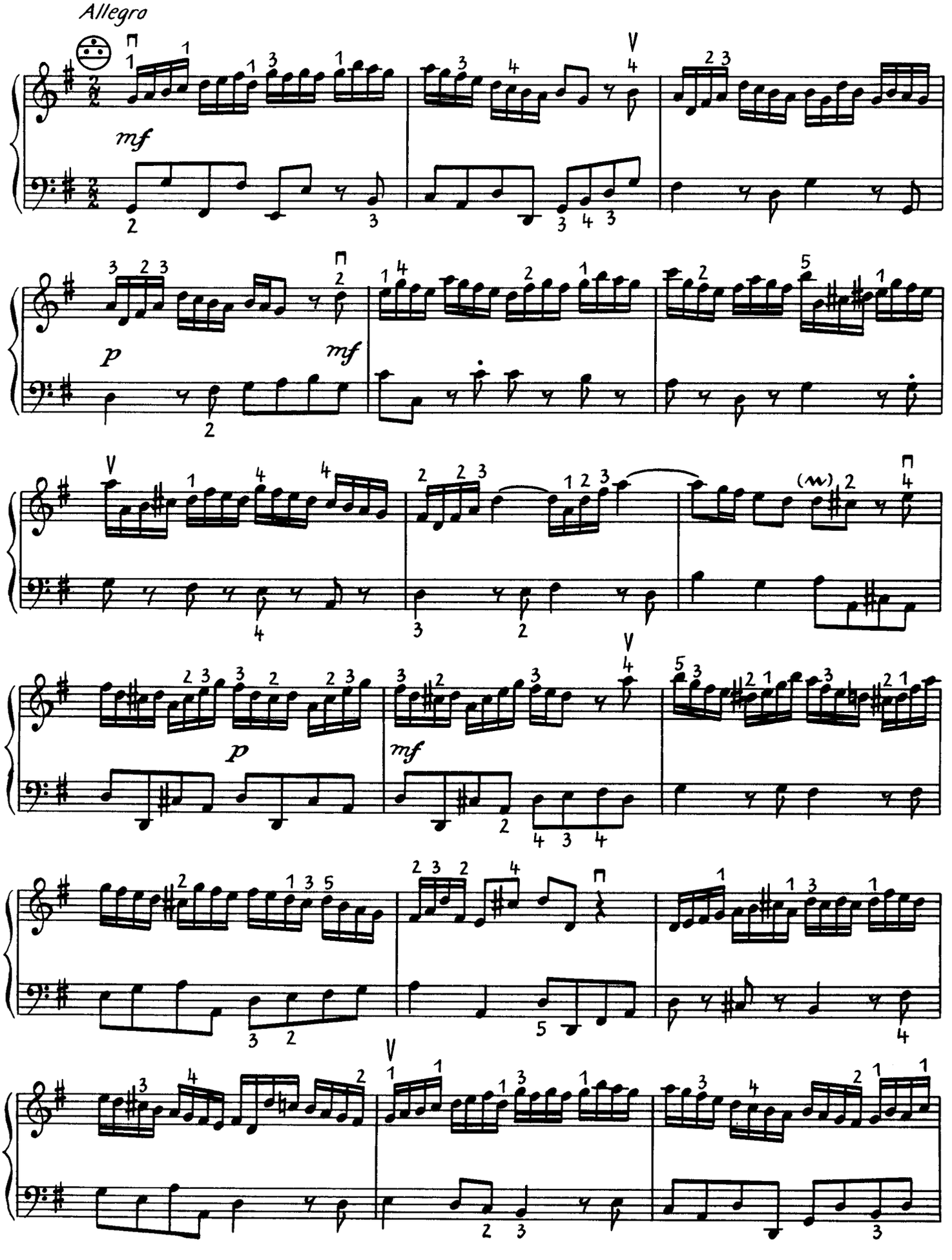
Andante

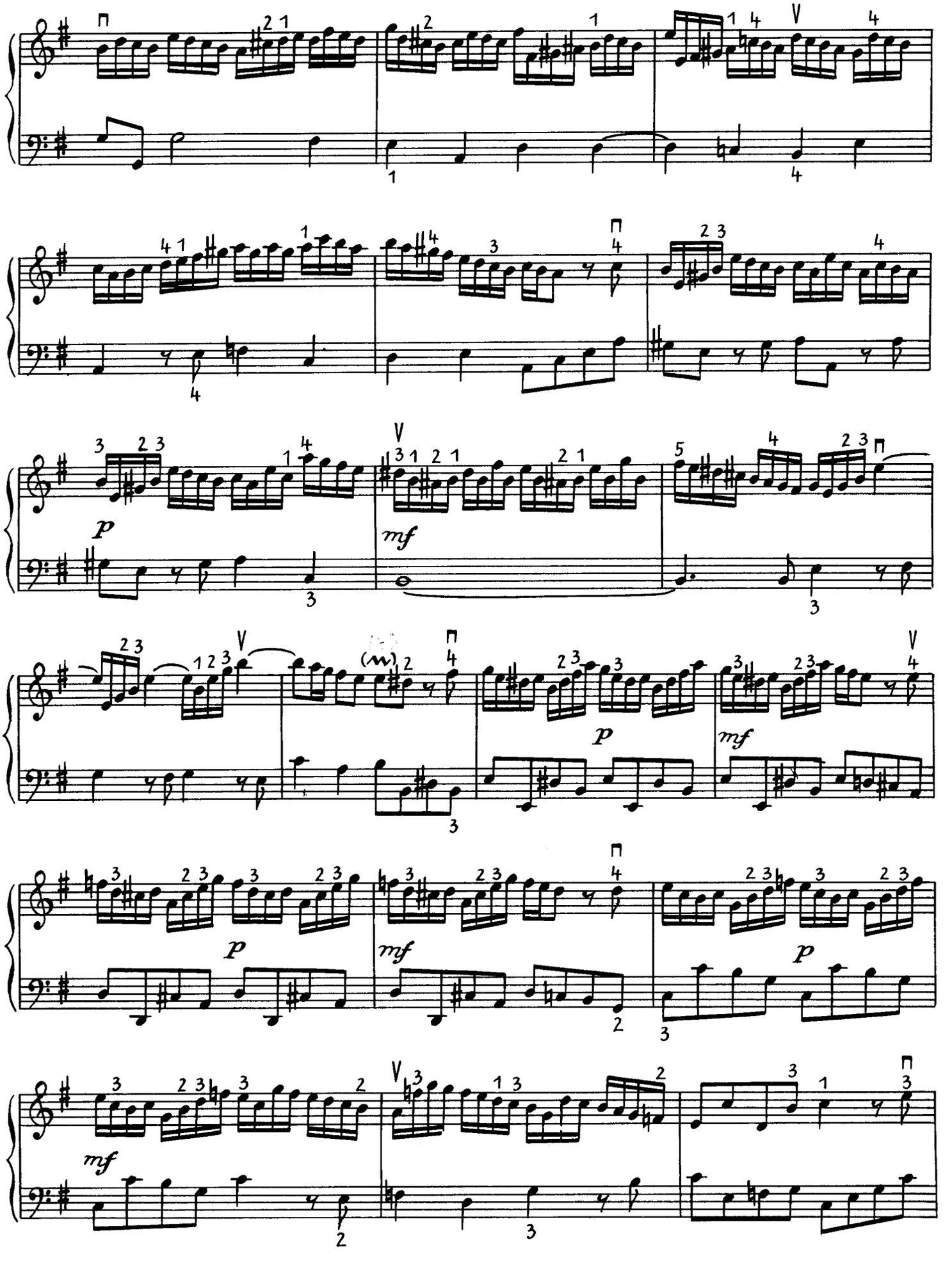


Cornet Voluntary

William Walond
(1725–1770)




Allegro
mf
p
mf
p
mf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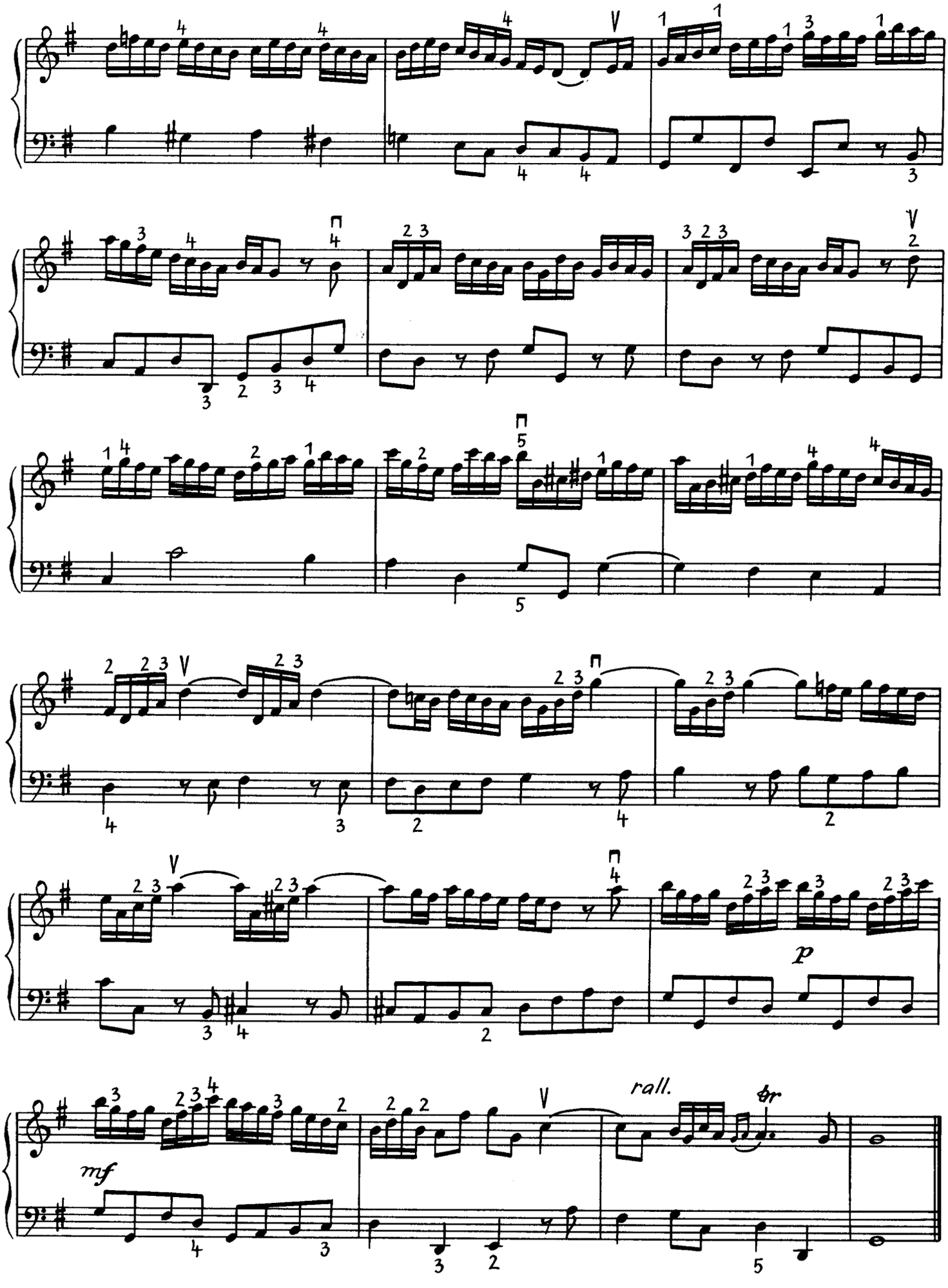
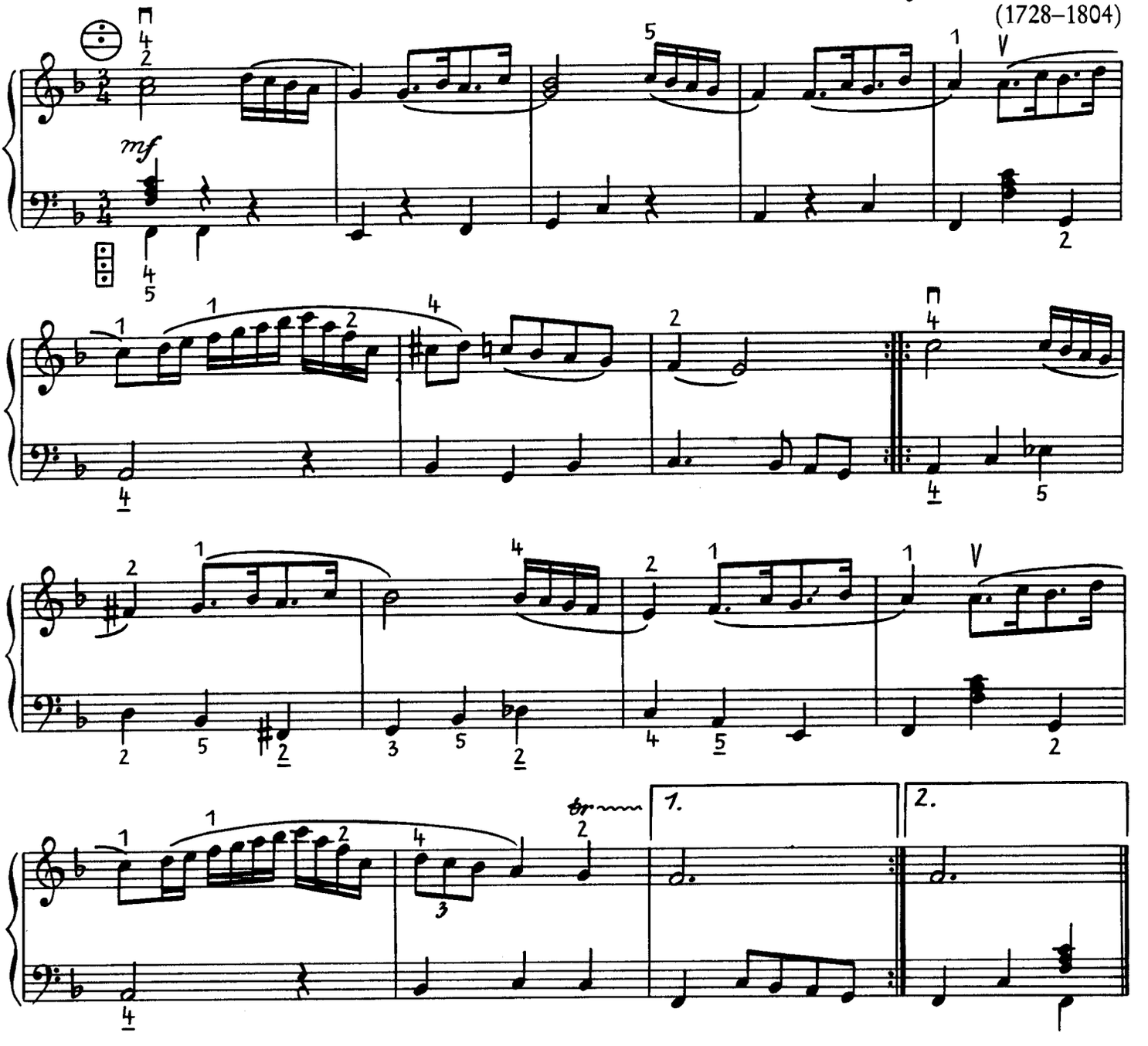
mf
p
mf
mf
p


p
mf
rall.
tr

Minuetto

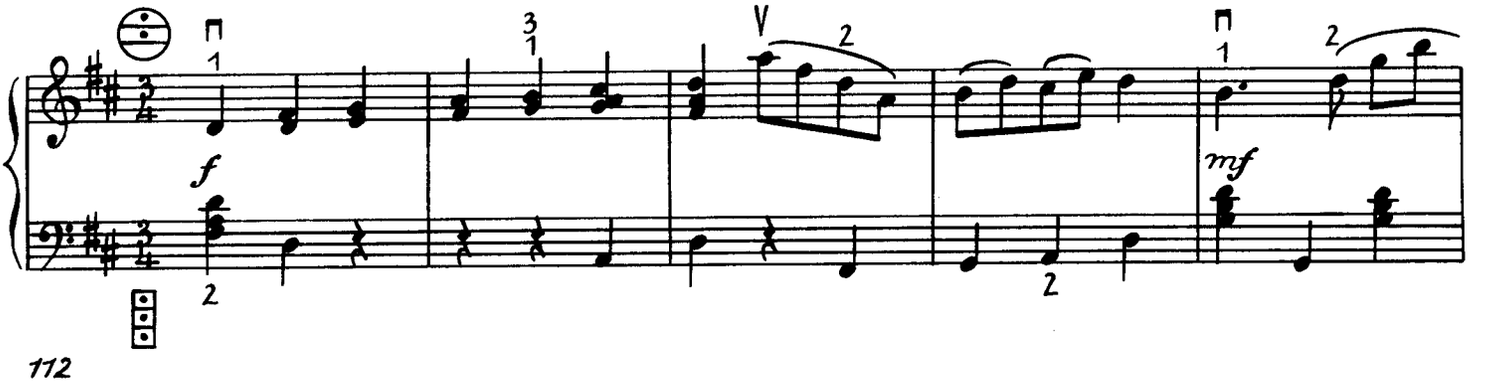
Johann Adam Hiller
(1728–1804)

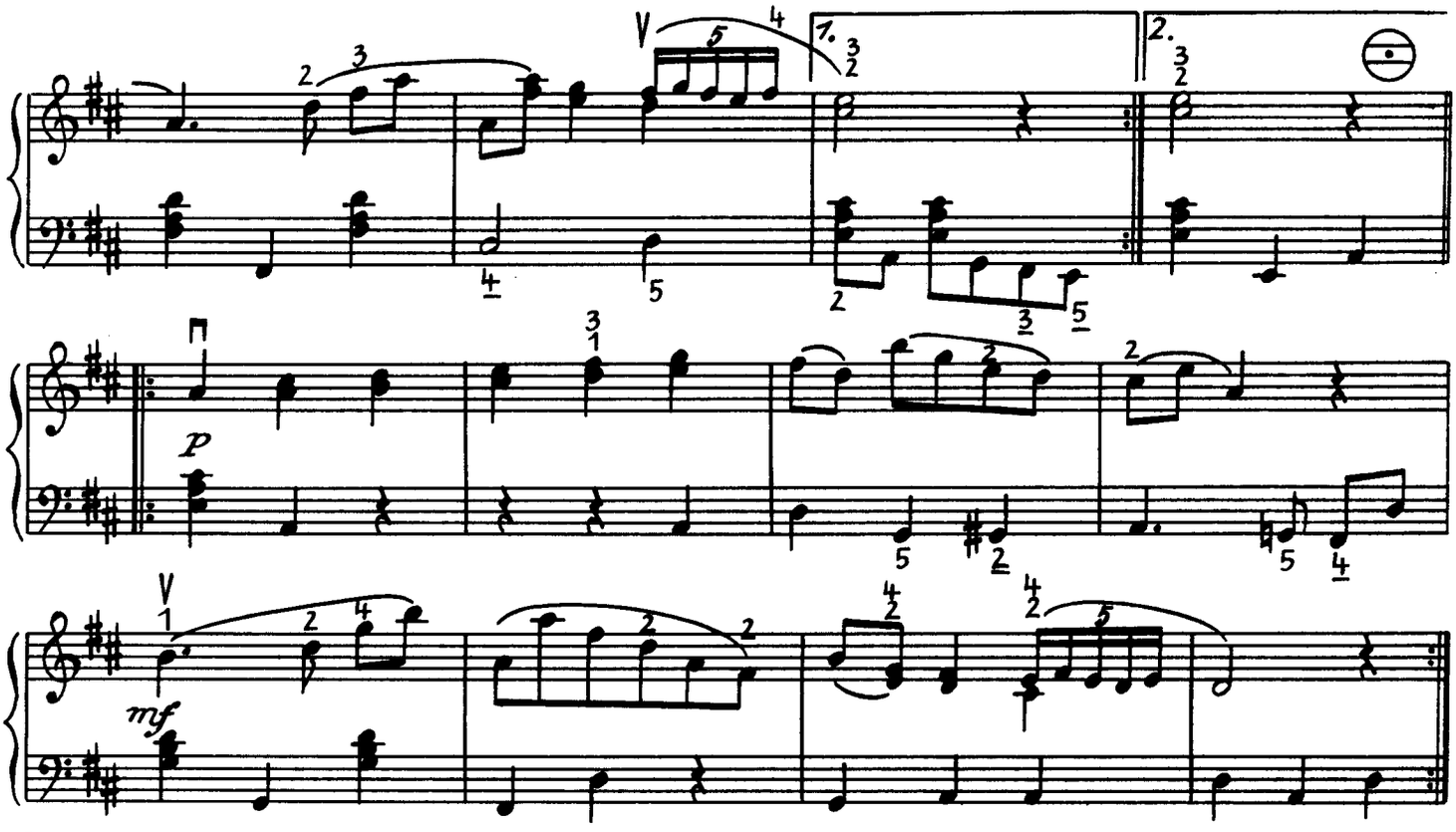


Zwei abwechselnde Menuetten zum Tanz

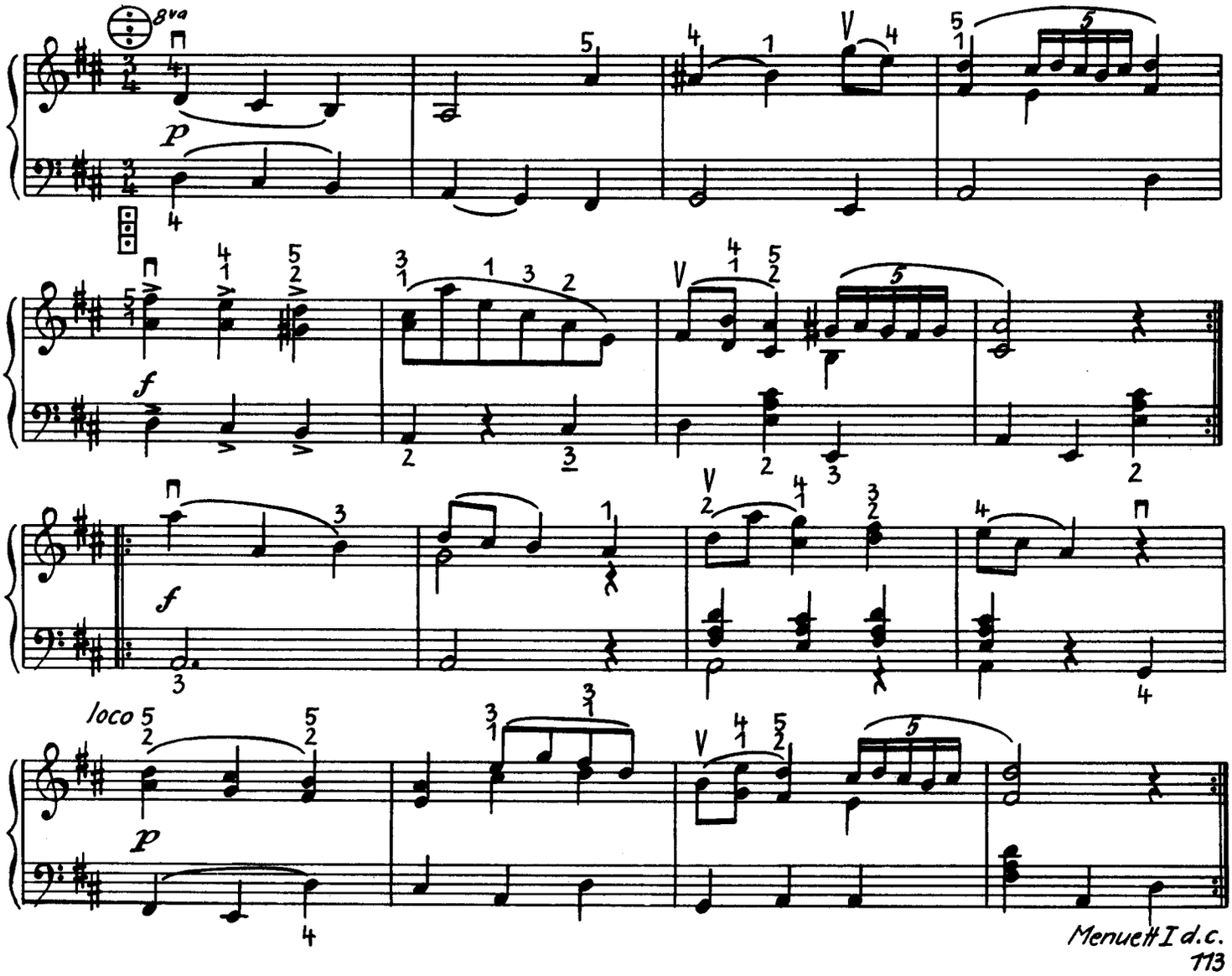
Johann Christoph Friedrich Bach
(1732–1795)

Menuett I





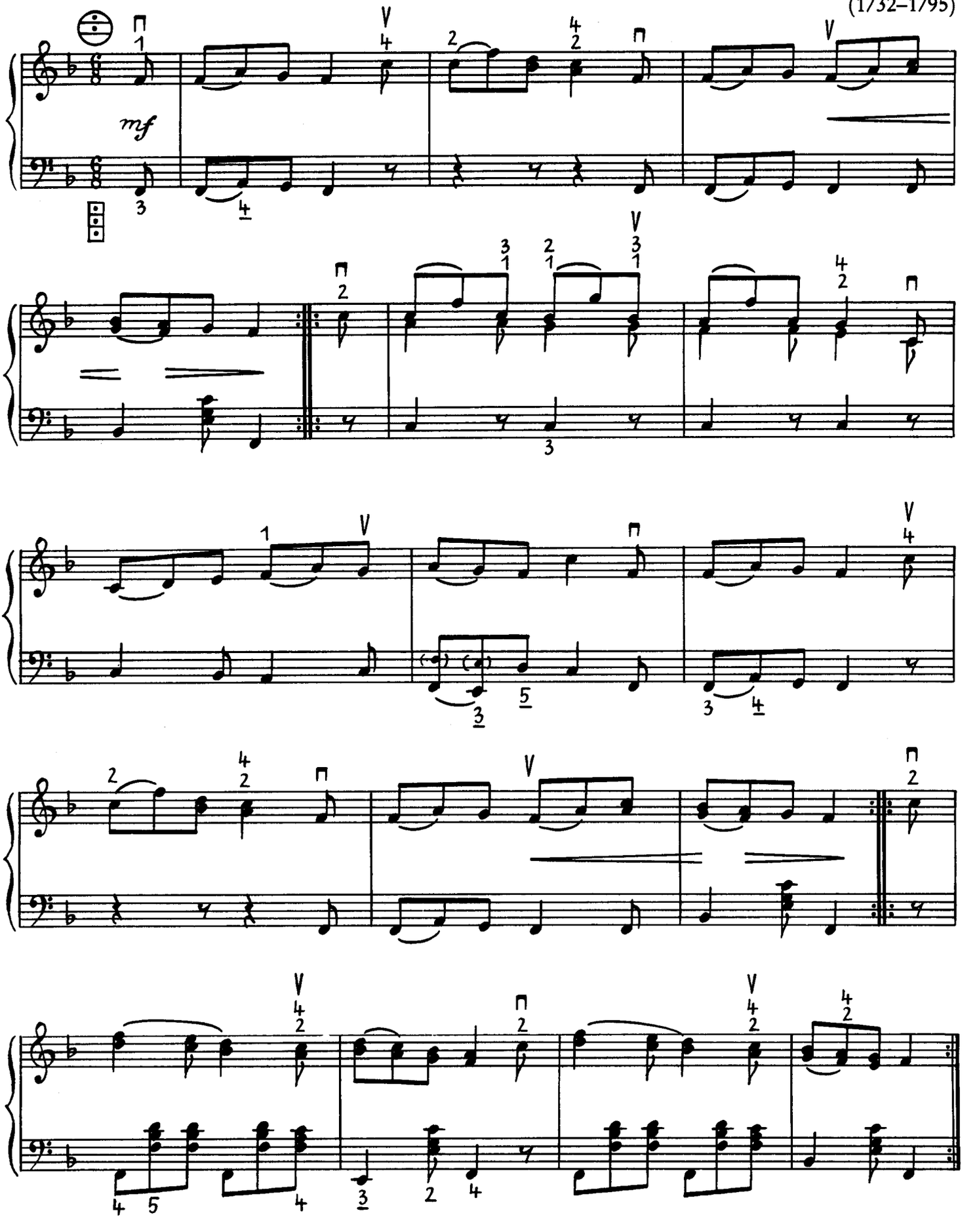
Menuett II



Menuett I d.c.

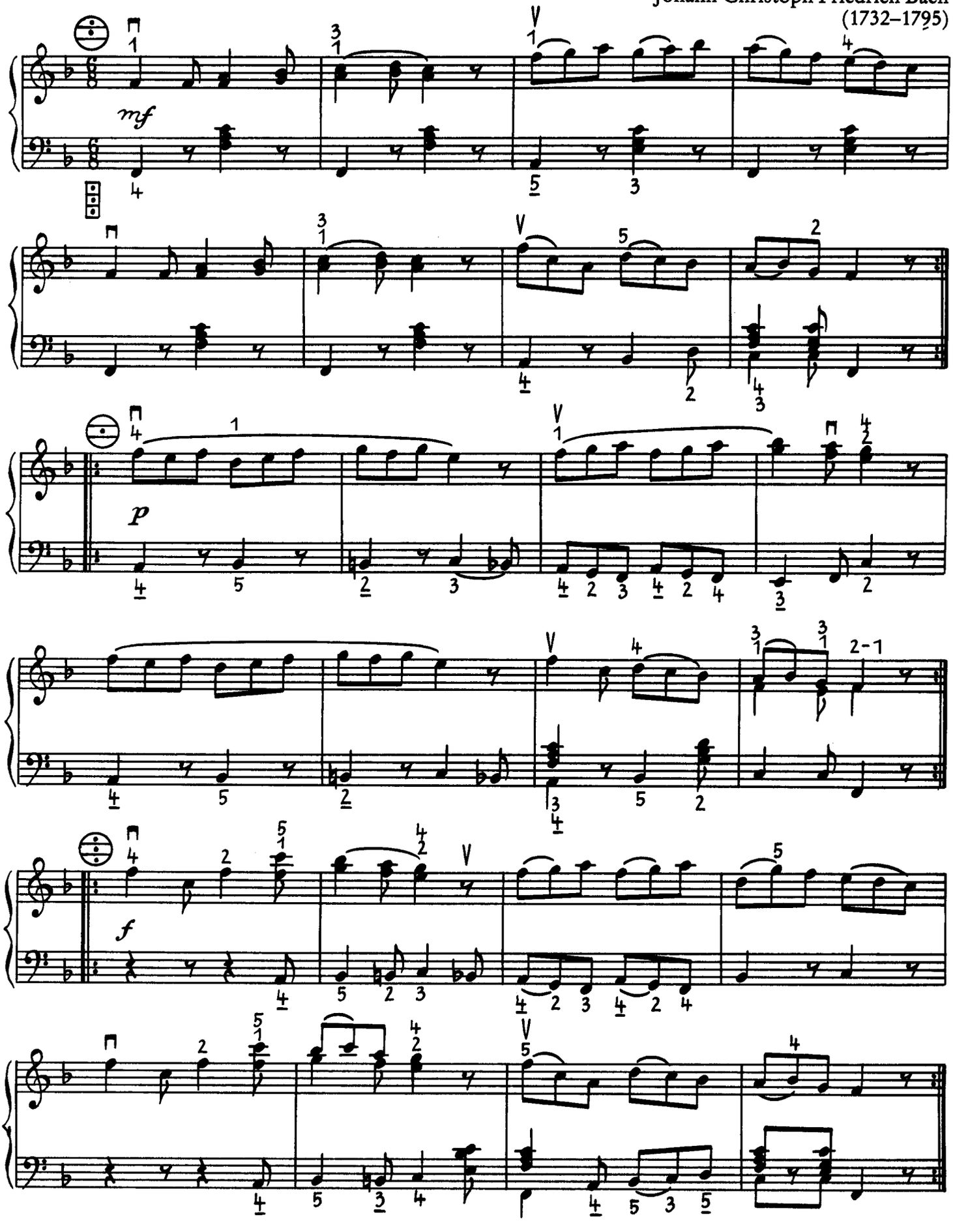
Schwäbisch

Johann Christoph Friedrich Bach
(1732–1795)



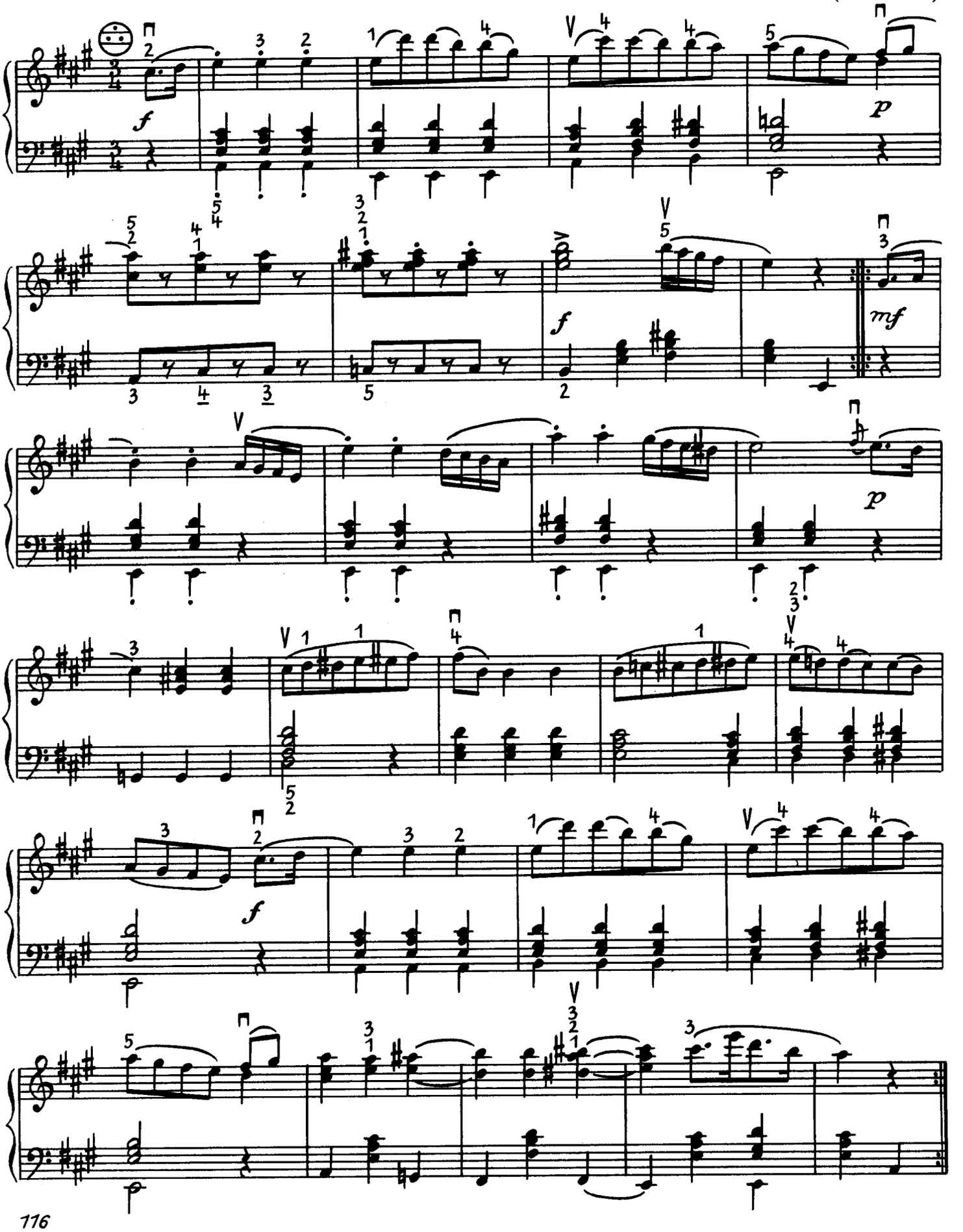
Anglaise

Johann Christoph Friedrich Bach
(1732–1795)



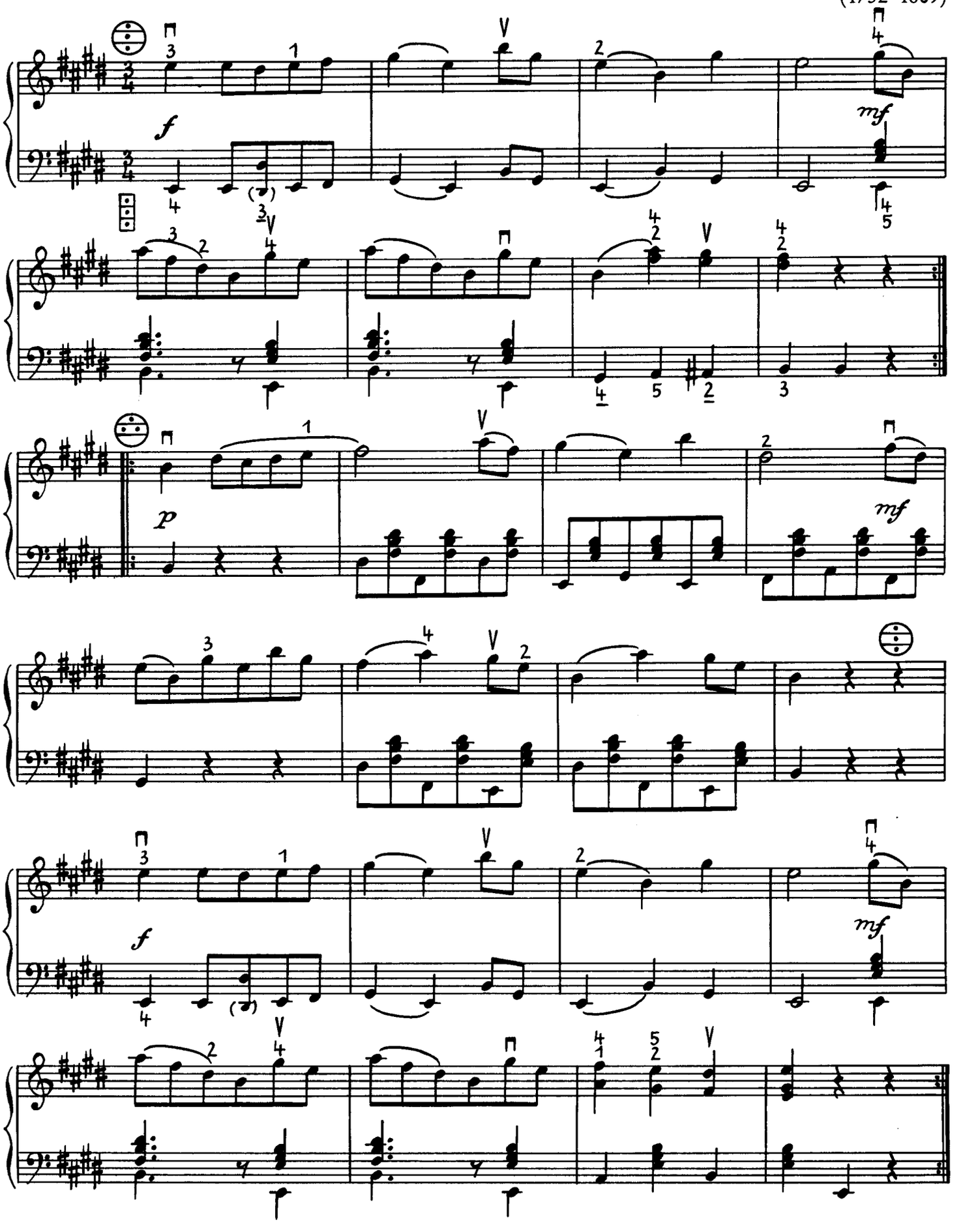
Menuetto

Joseph Haydn
(1732–1809)



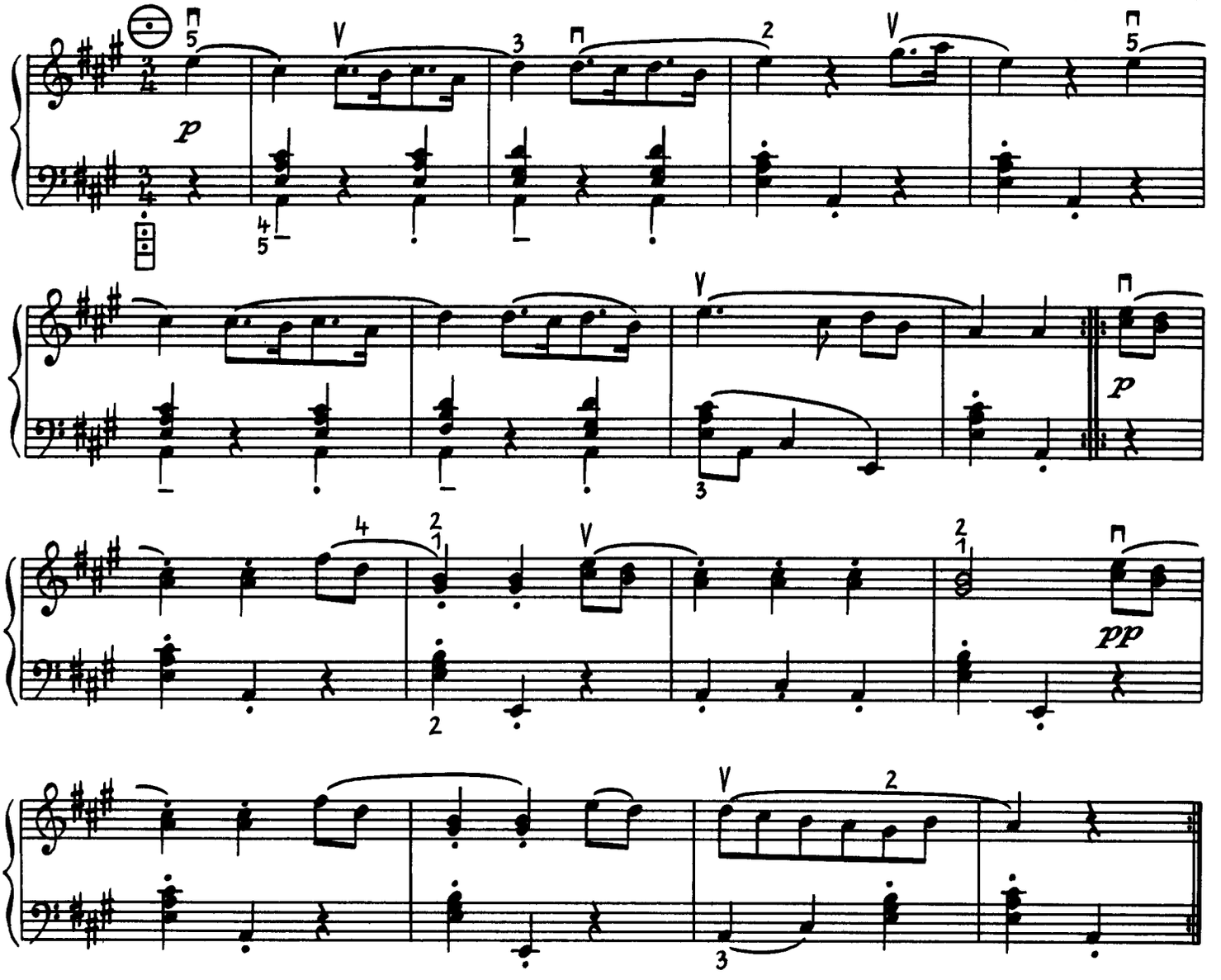
Menuett

Joseph Haydn
(1732–1809)



Deutscher Tanz

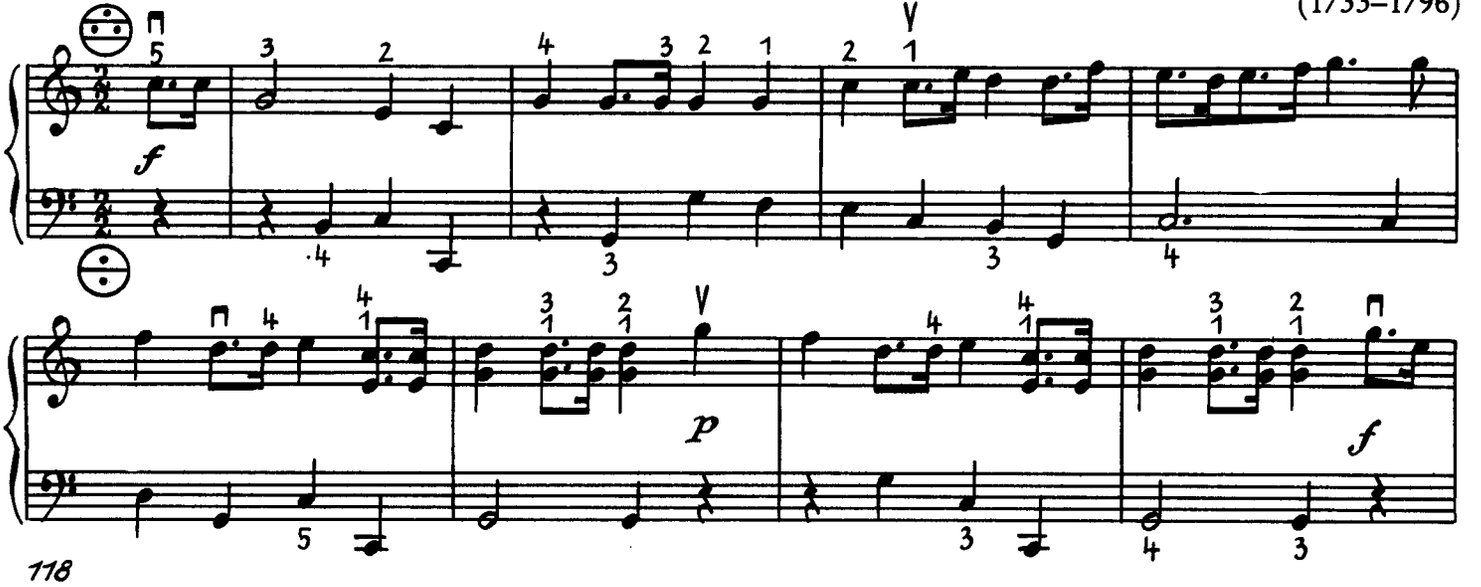
Joseph Haydn
(1732–1809)

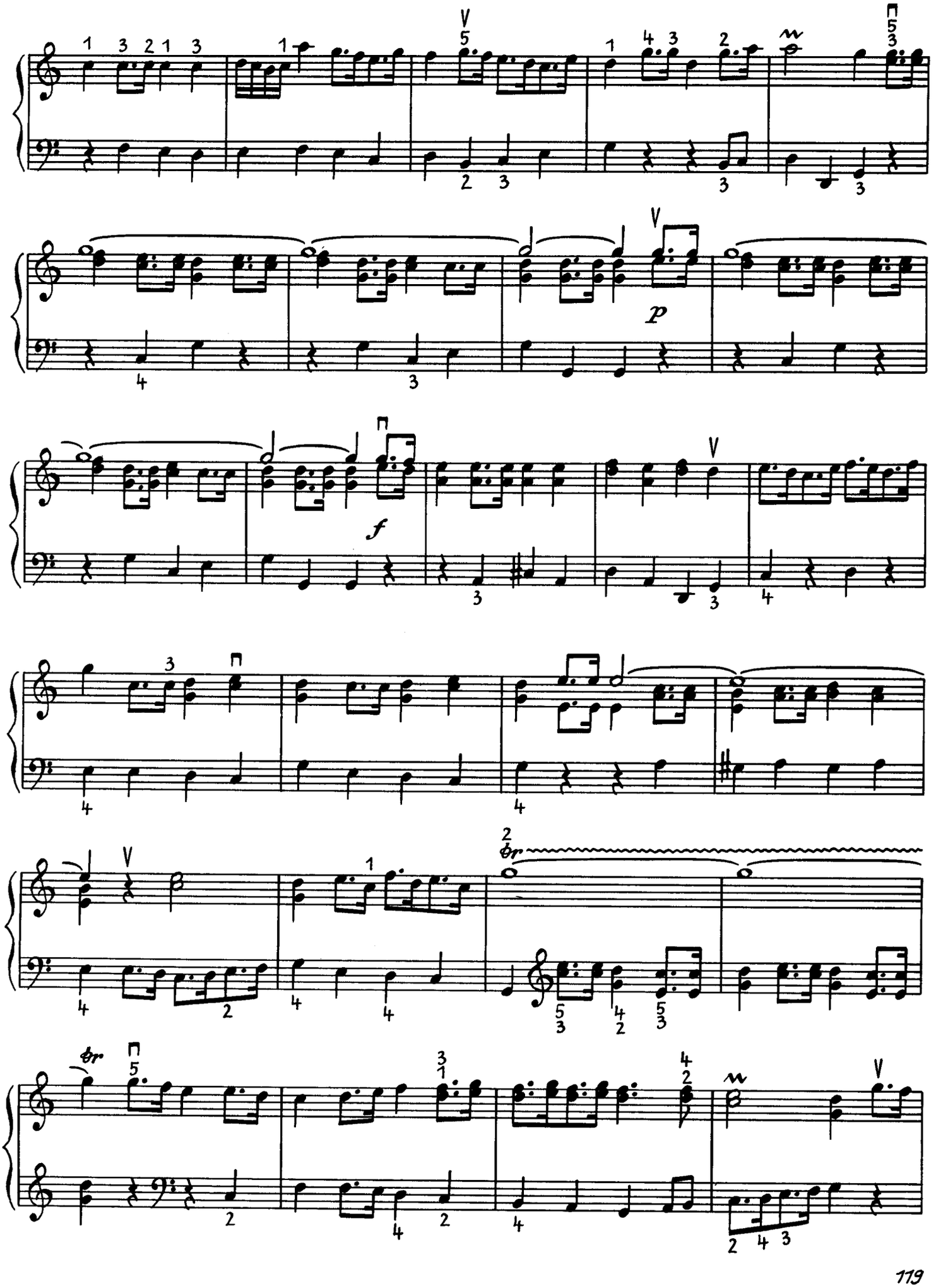


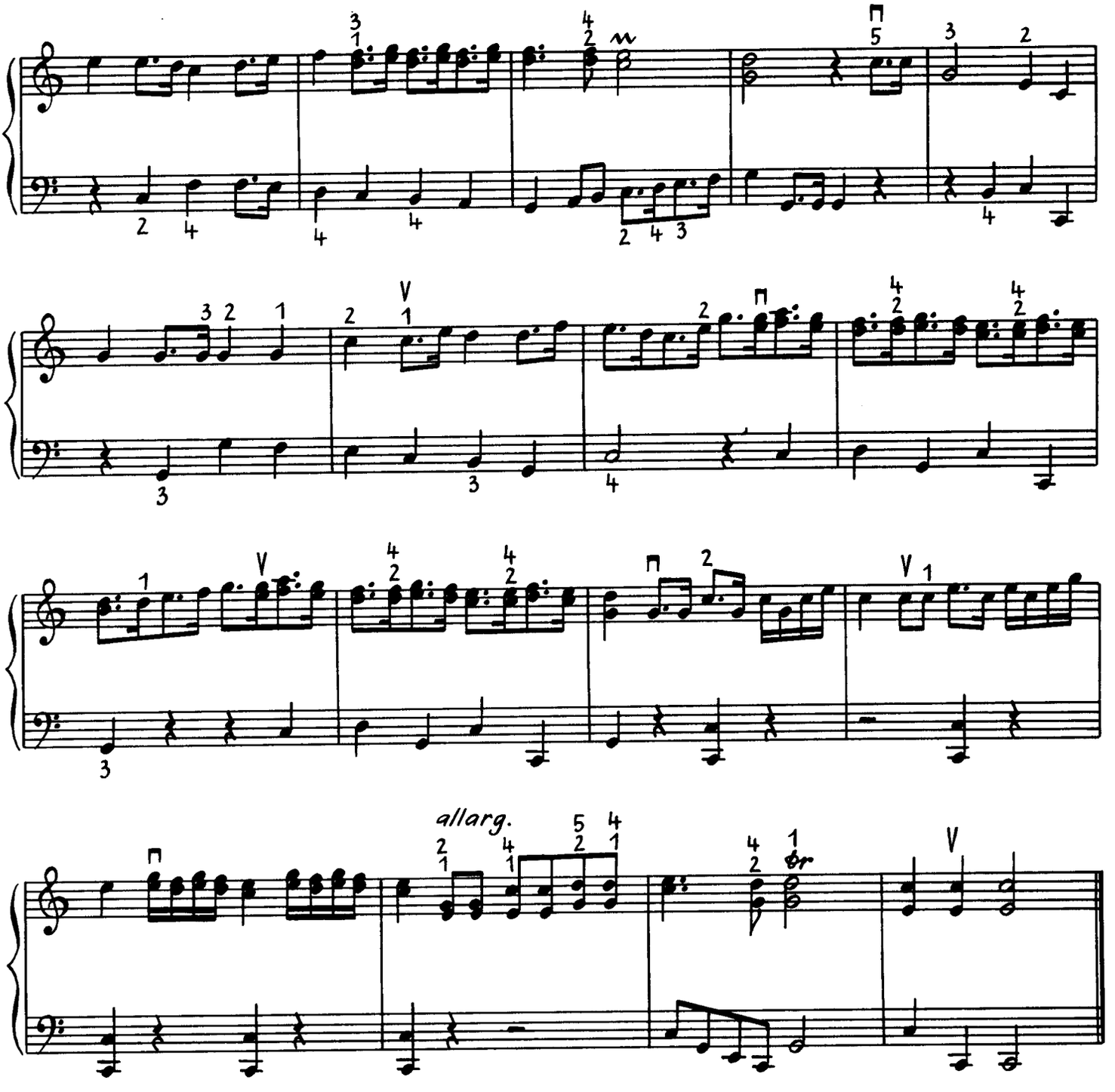
Trumpet Voluntary

Andante maestoso

Thomas Sanders Dupuis
(1733–1796)

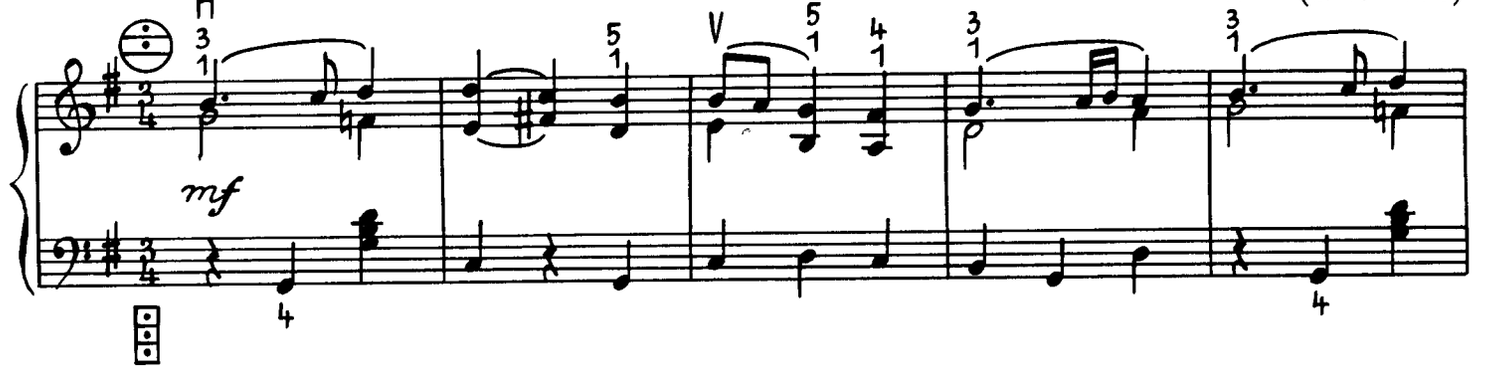


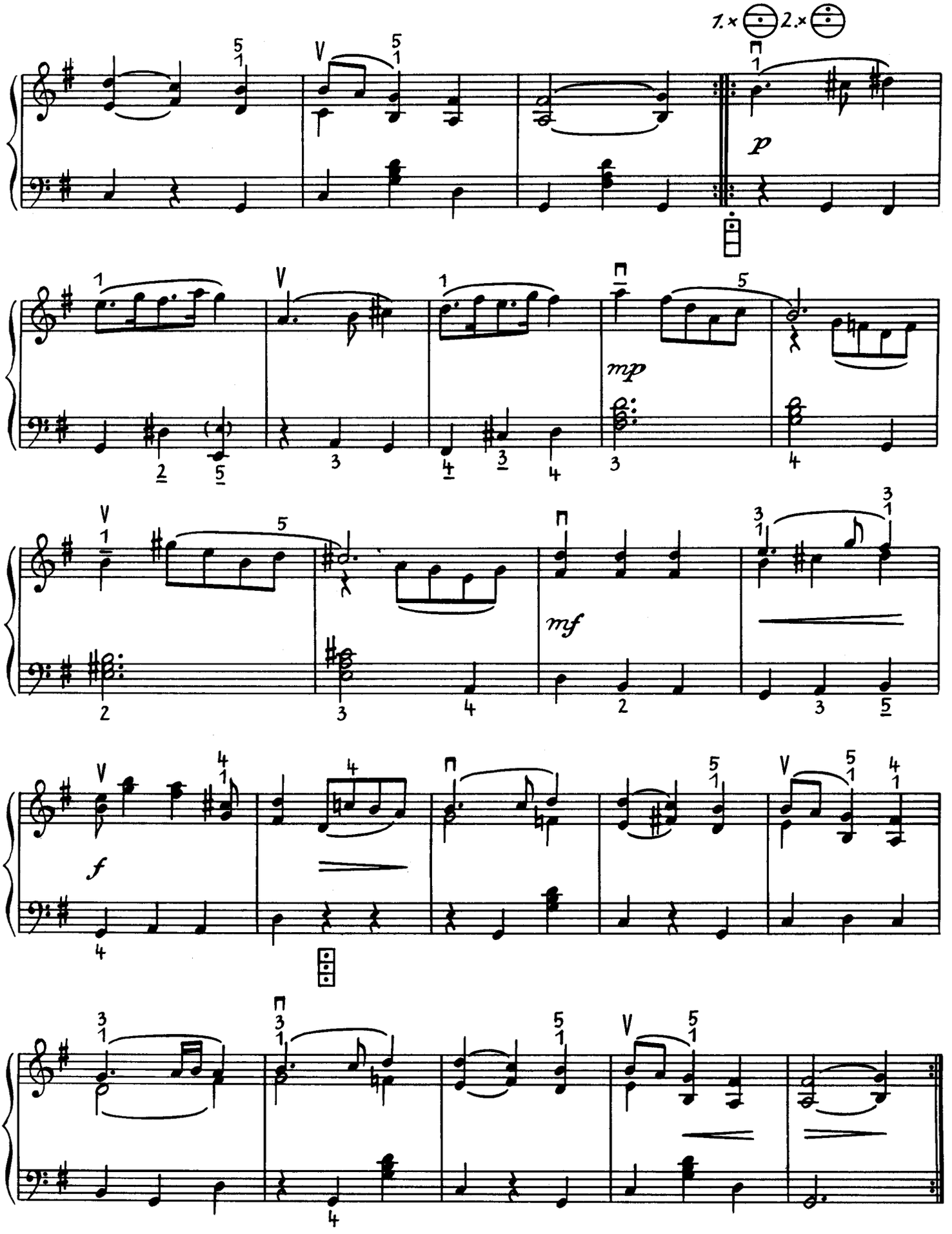




Arioso

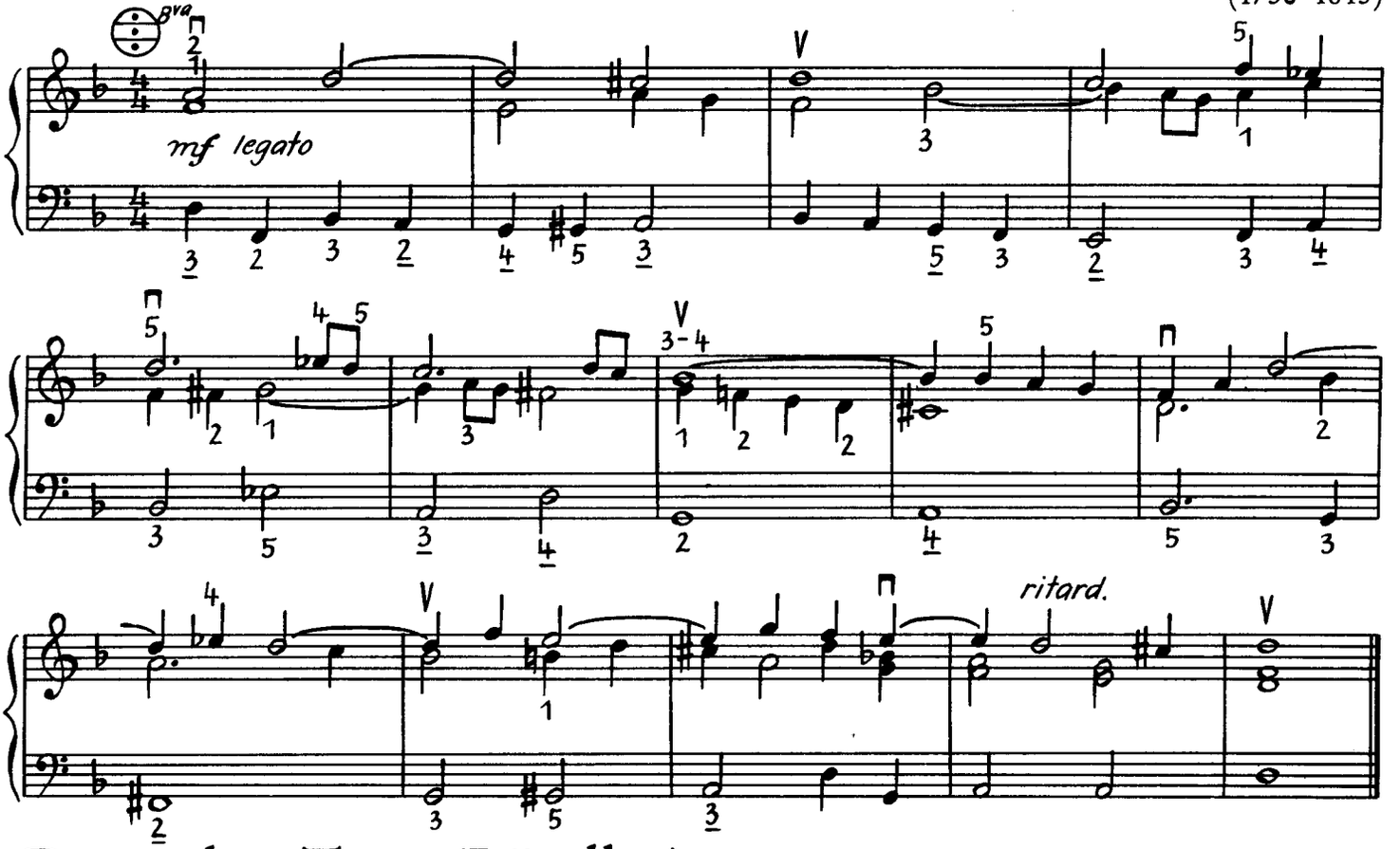
Christian Gottlob Neefe
(1748–1798)




1.×
2.×
p
mp
mf
f

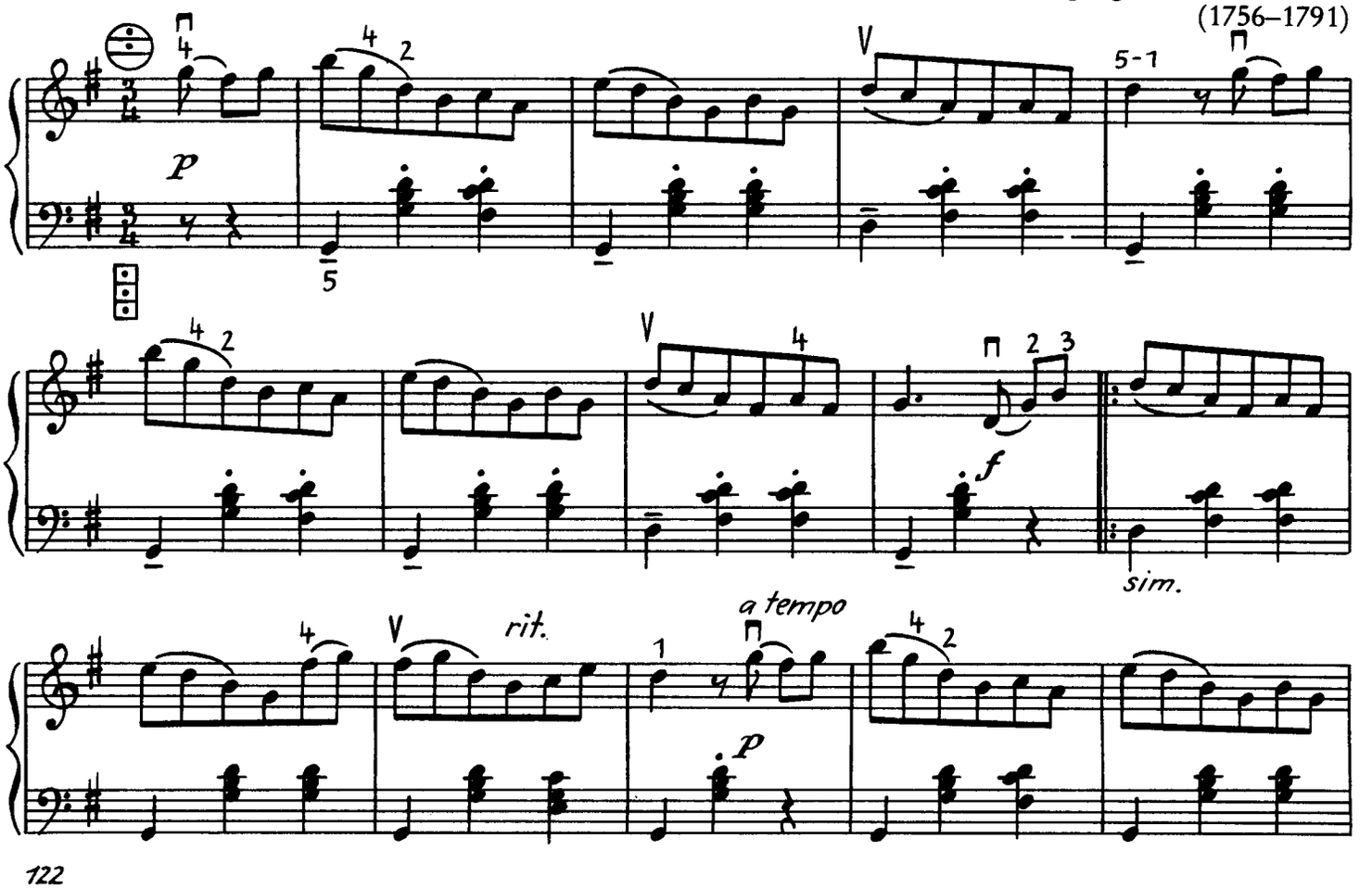
Präludium

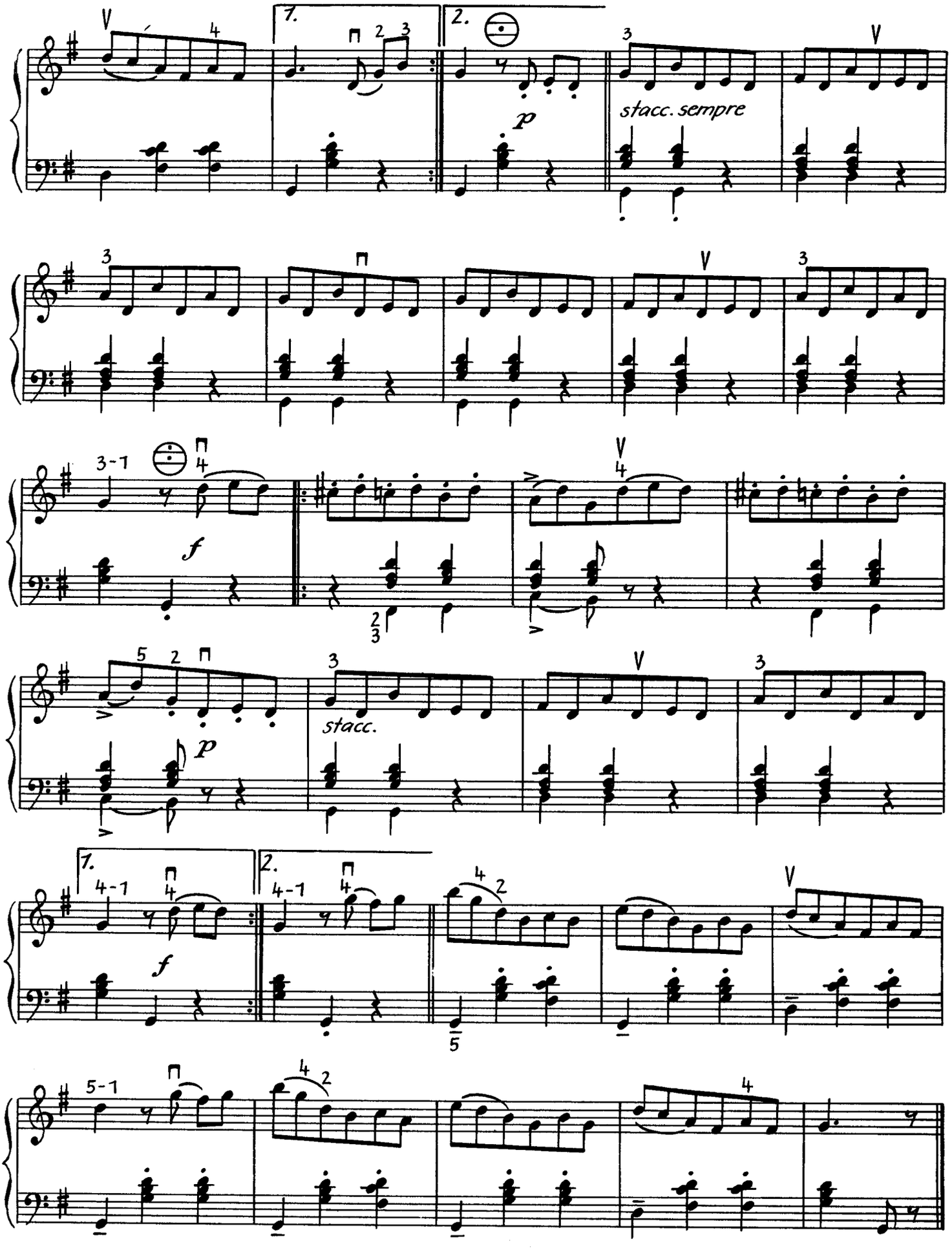
Johann Gottfried Vierling
(1750–1813)



Deutscher Tanz (Ländler)

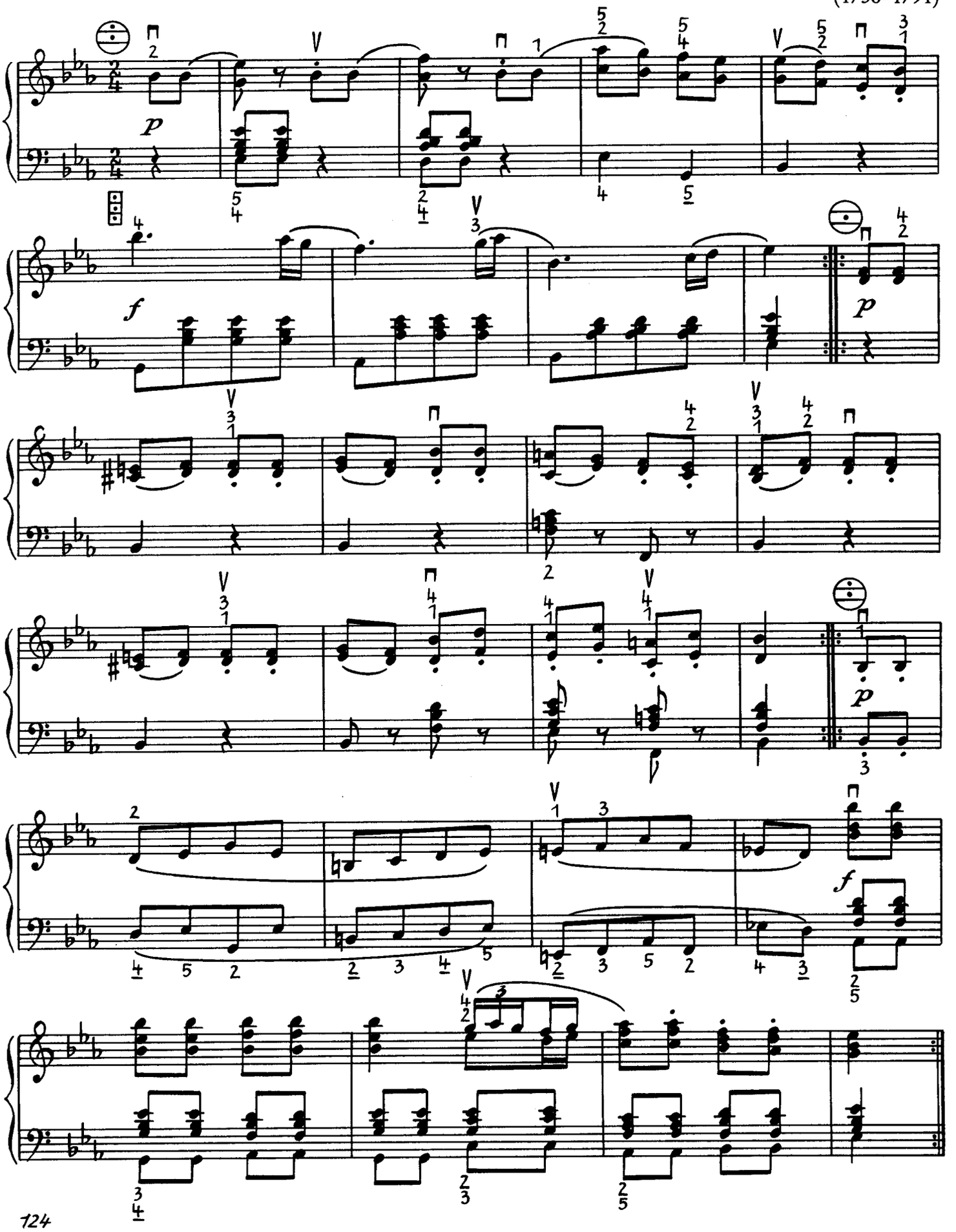
Wolfgang Amadeus Mozart
(1756–1791)




1.
2.
stacc. sempre
p
f
stacc.
p
f

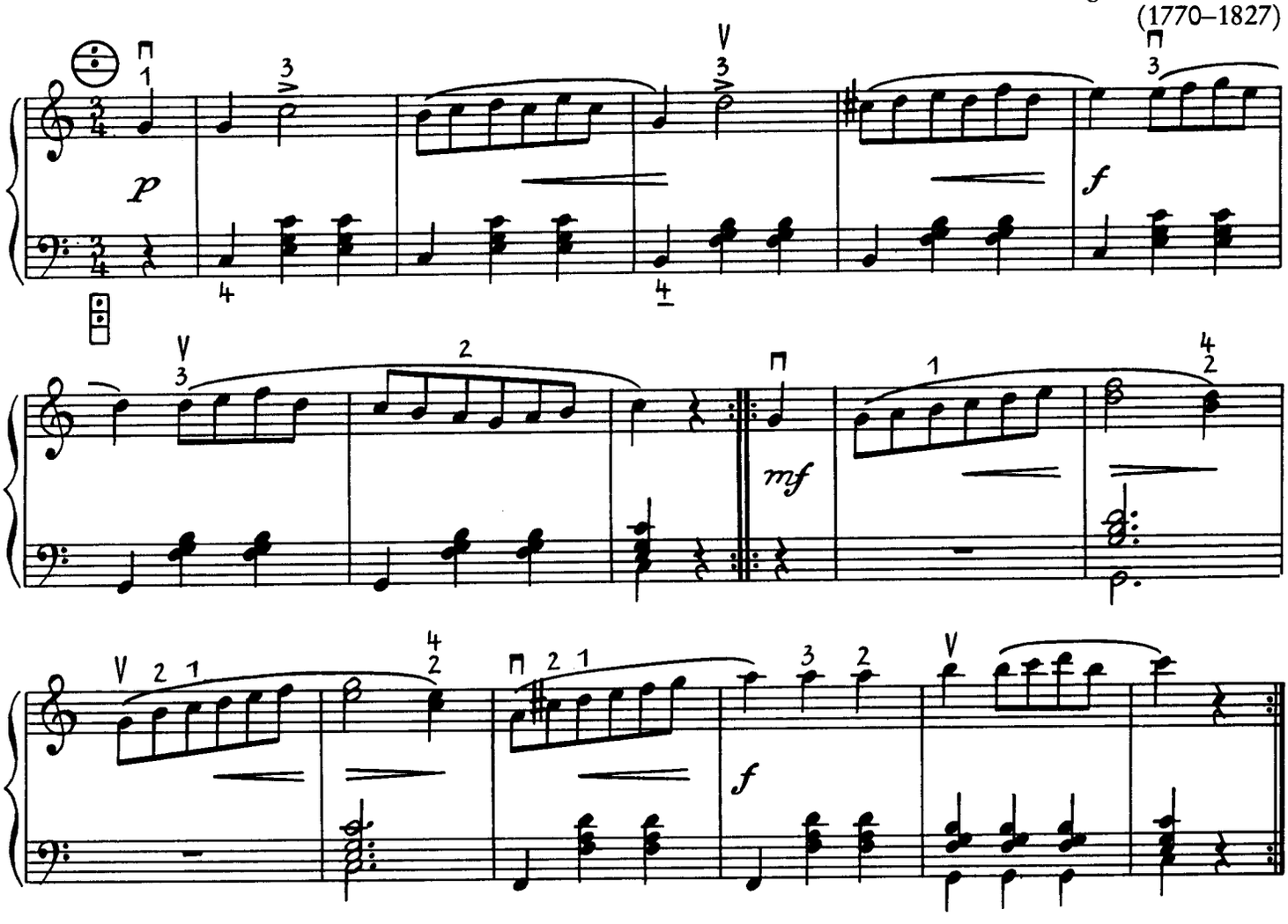
Contretanz

Wolfgang Amadeus Mozart
(1756–1791)



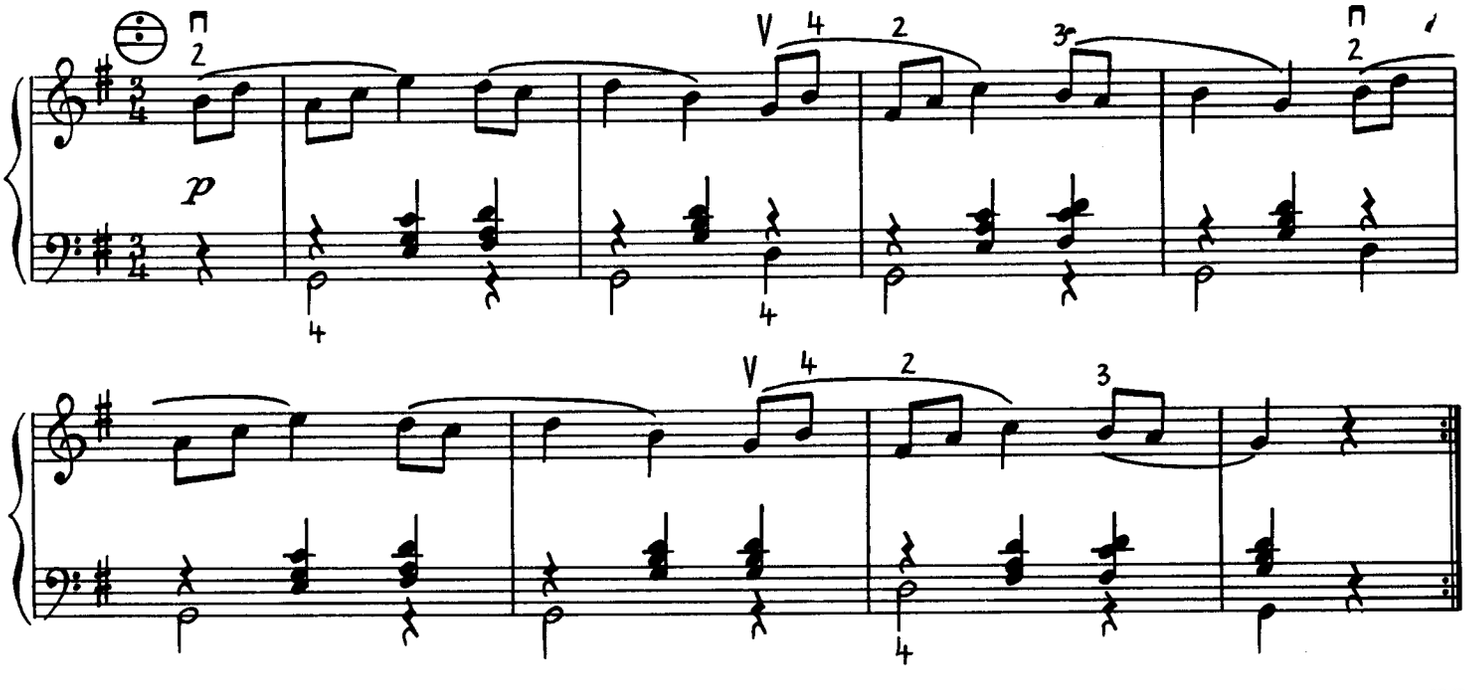
Deutscher Tanz C-Dur

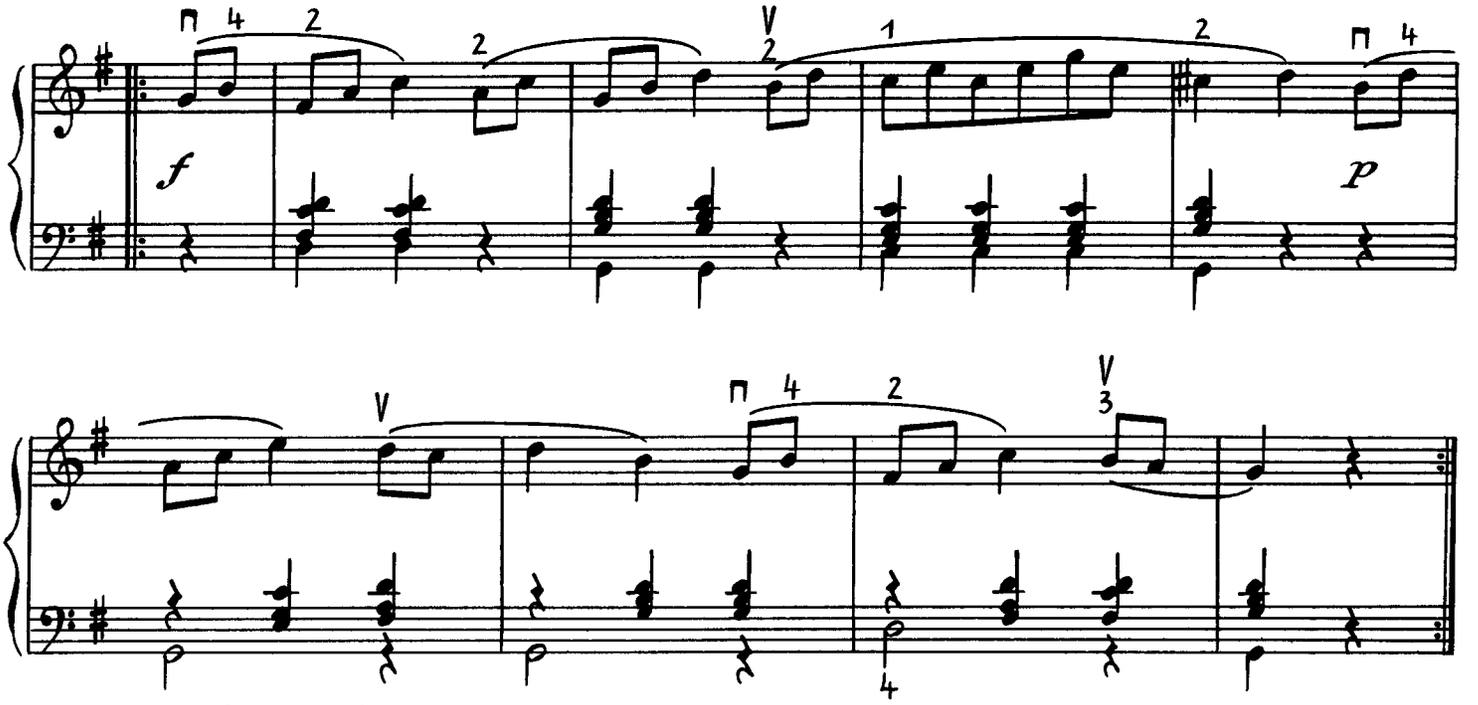
Ludwig van Beethoven
(1770–1827)



Deutscher Tanz G-Dur

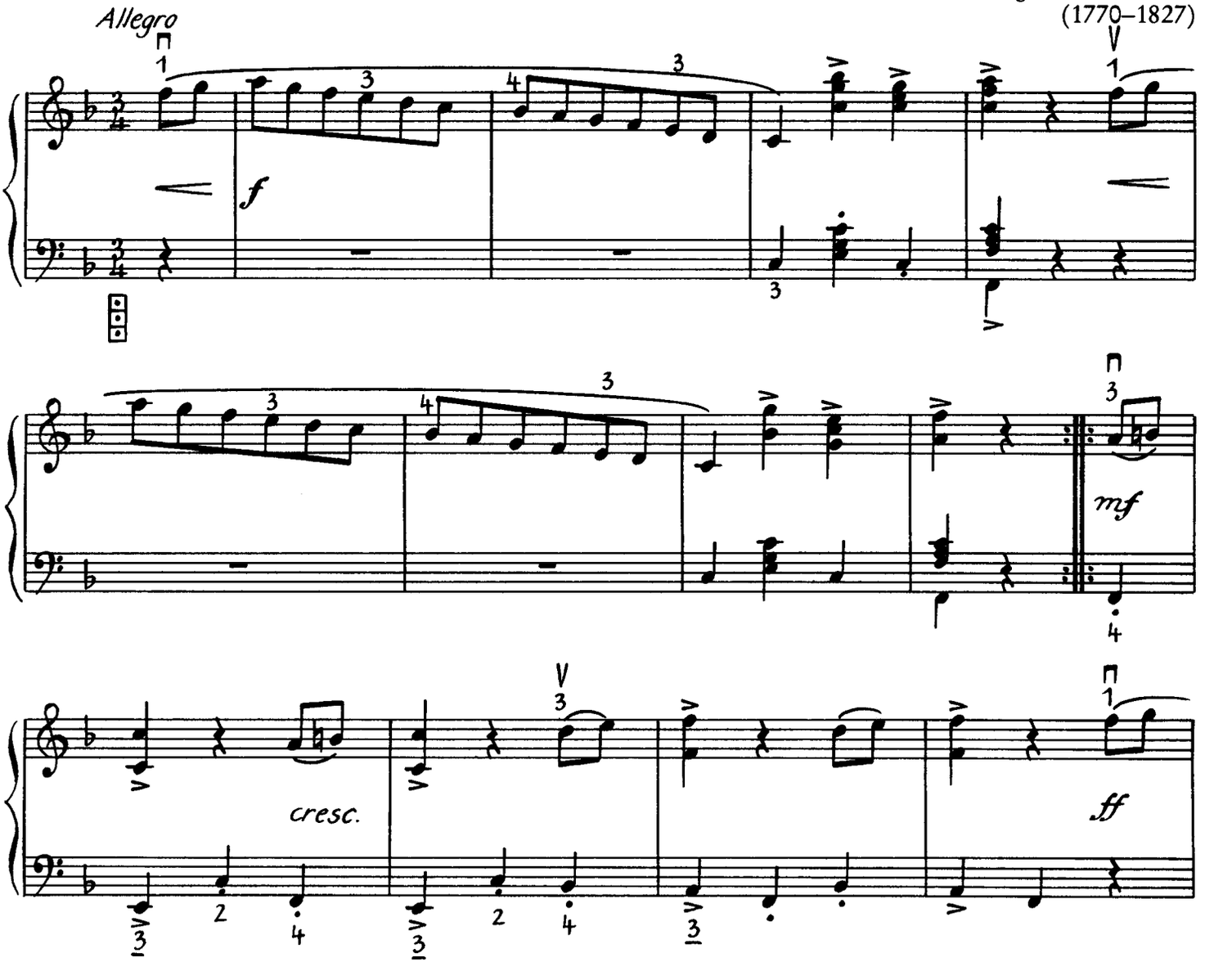
Ludwig van Beethoven
(1770–1827)

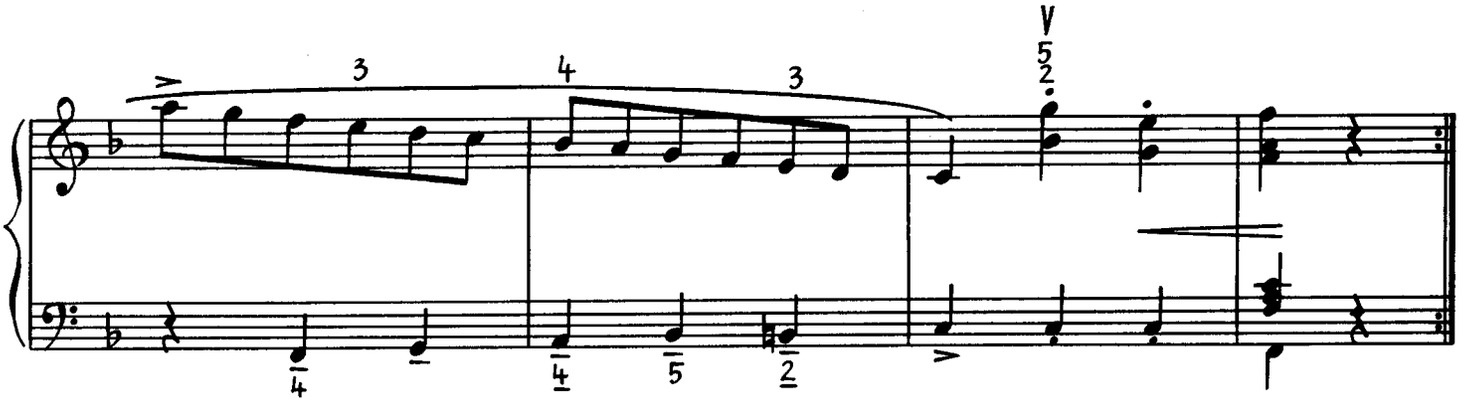




Deutscher Tanz F-Dur

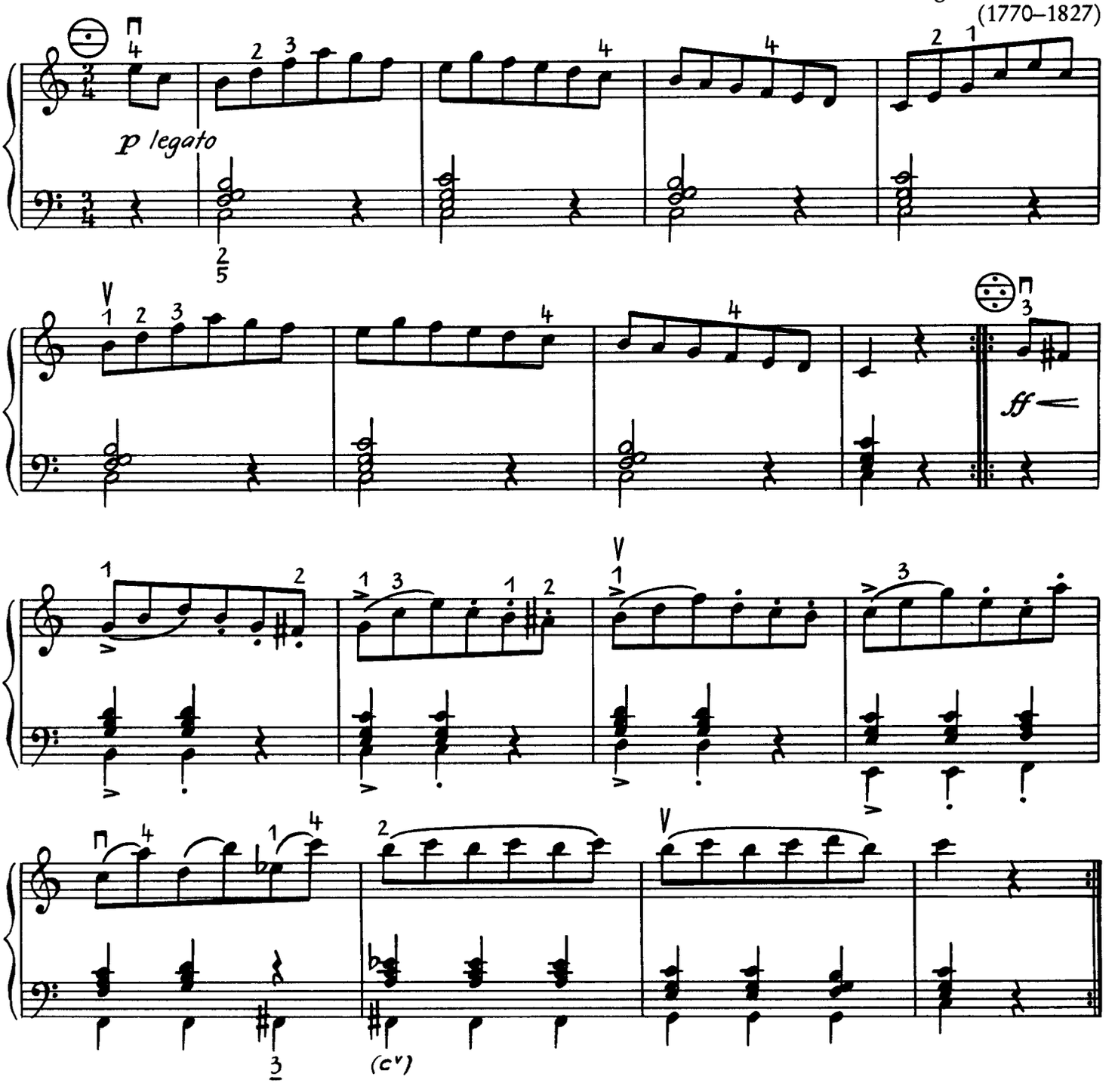
Ludwig van Beethoven
(1770–1827)





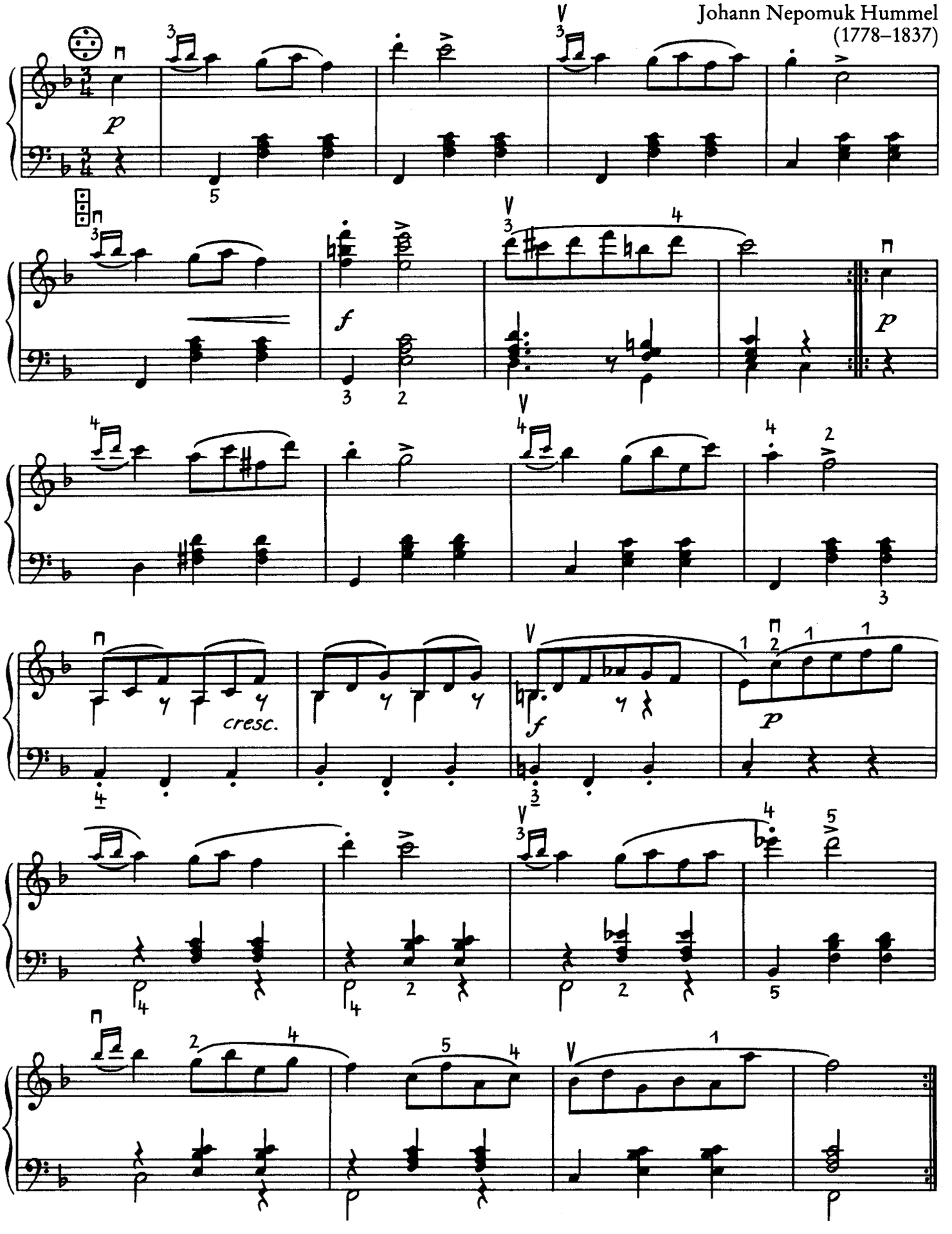
Deutscher Tanz C-Dur

Ludwig van Beethoven
(1770–1827)



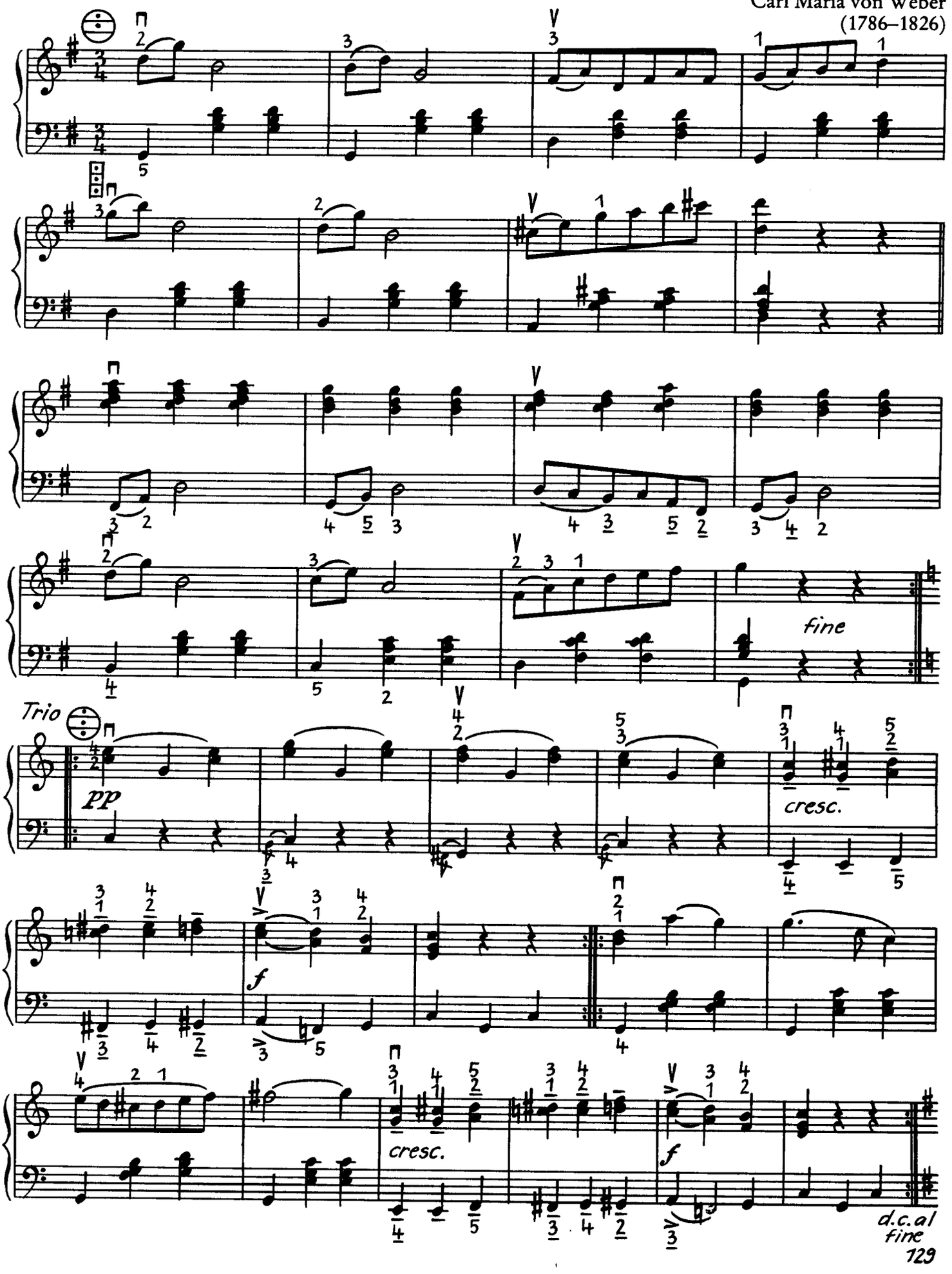
Ländler

Johann Nepomuk Hummel
(1778–1837)



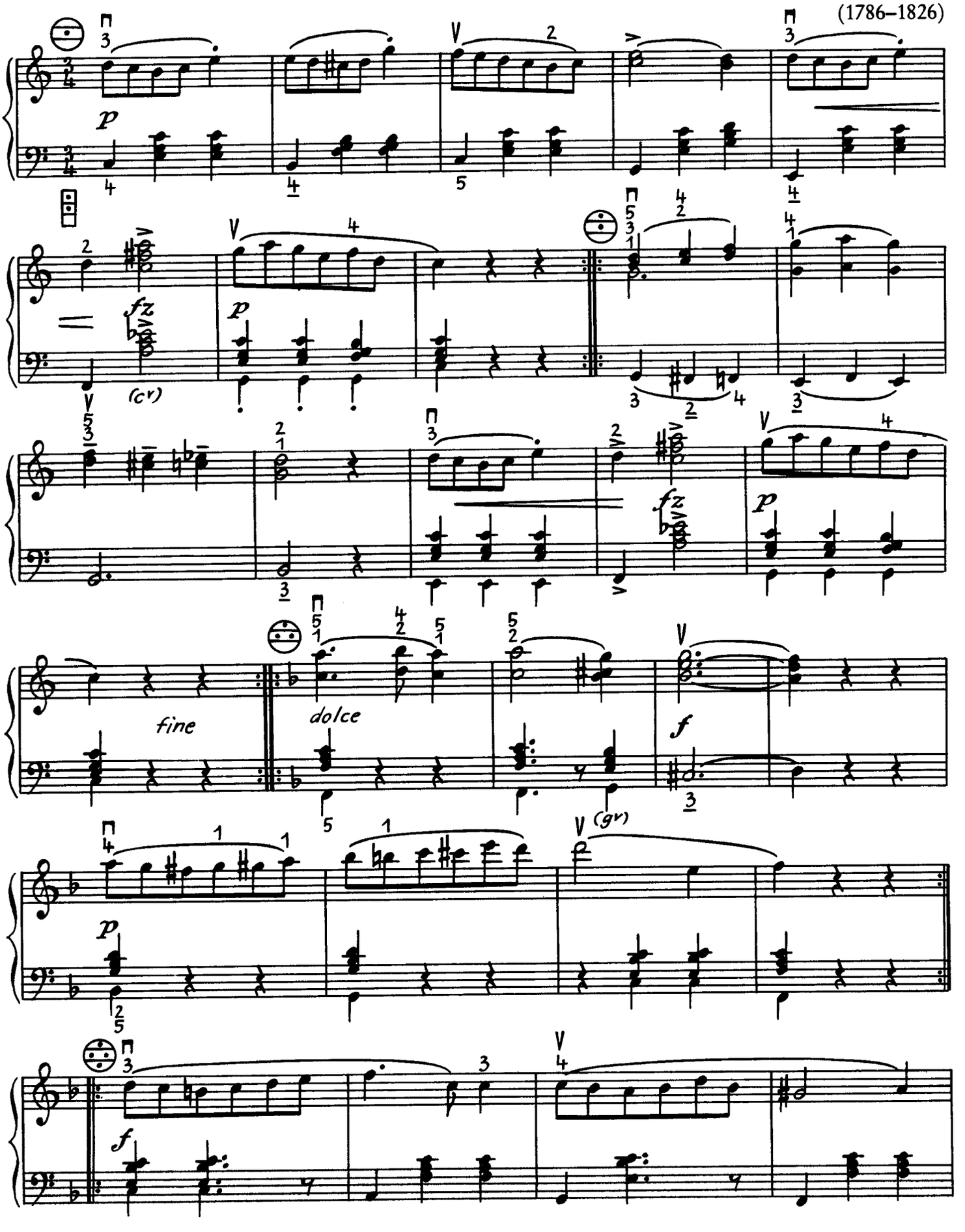
Deutscher Tanz G-Dur

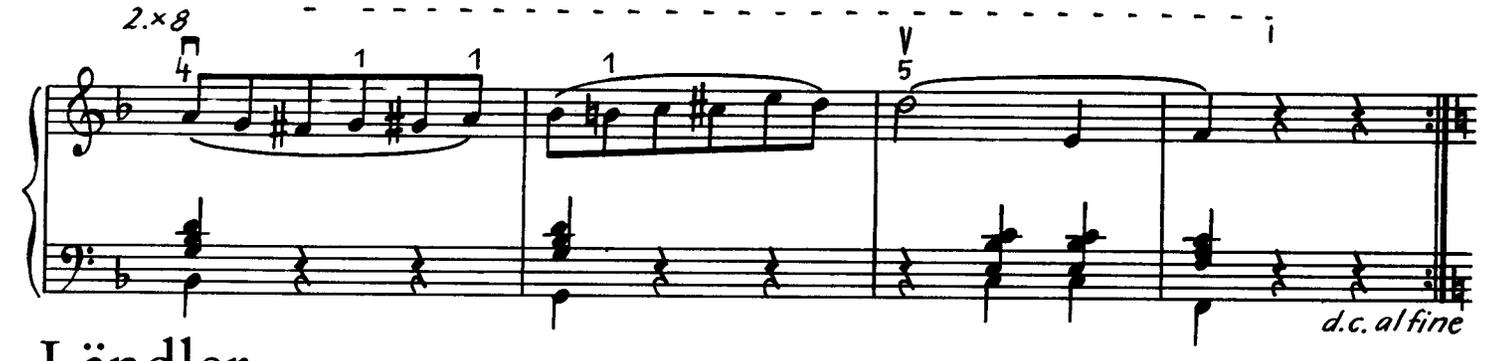
Carl Maria von Weber
(1786–1826)



Deutscher Tanz C-Dur

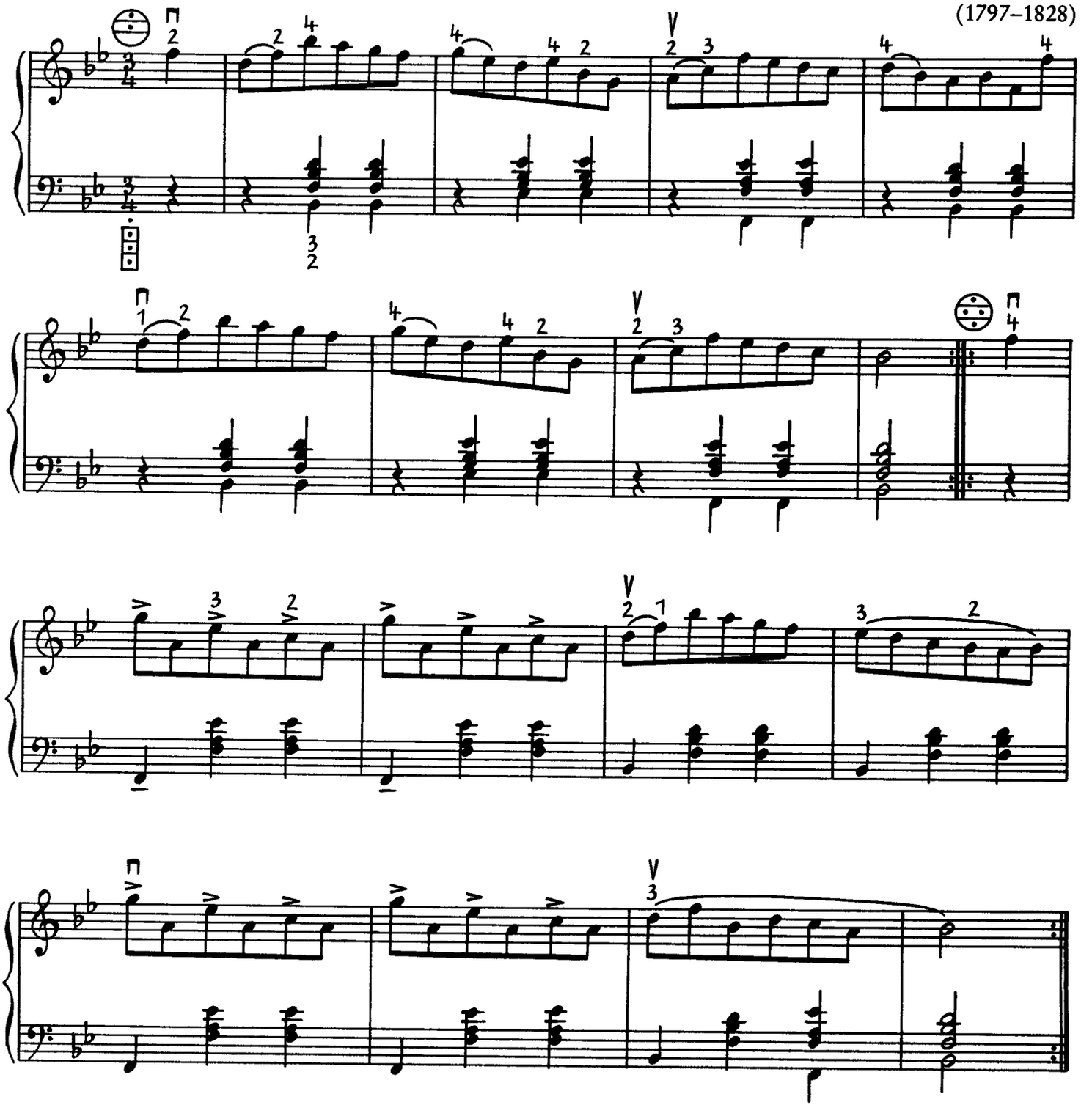
Carl Maria von Weber
(1786–1826)





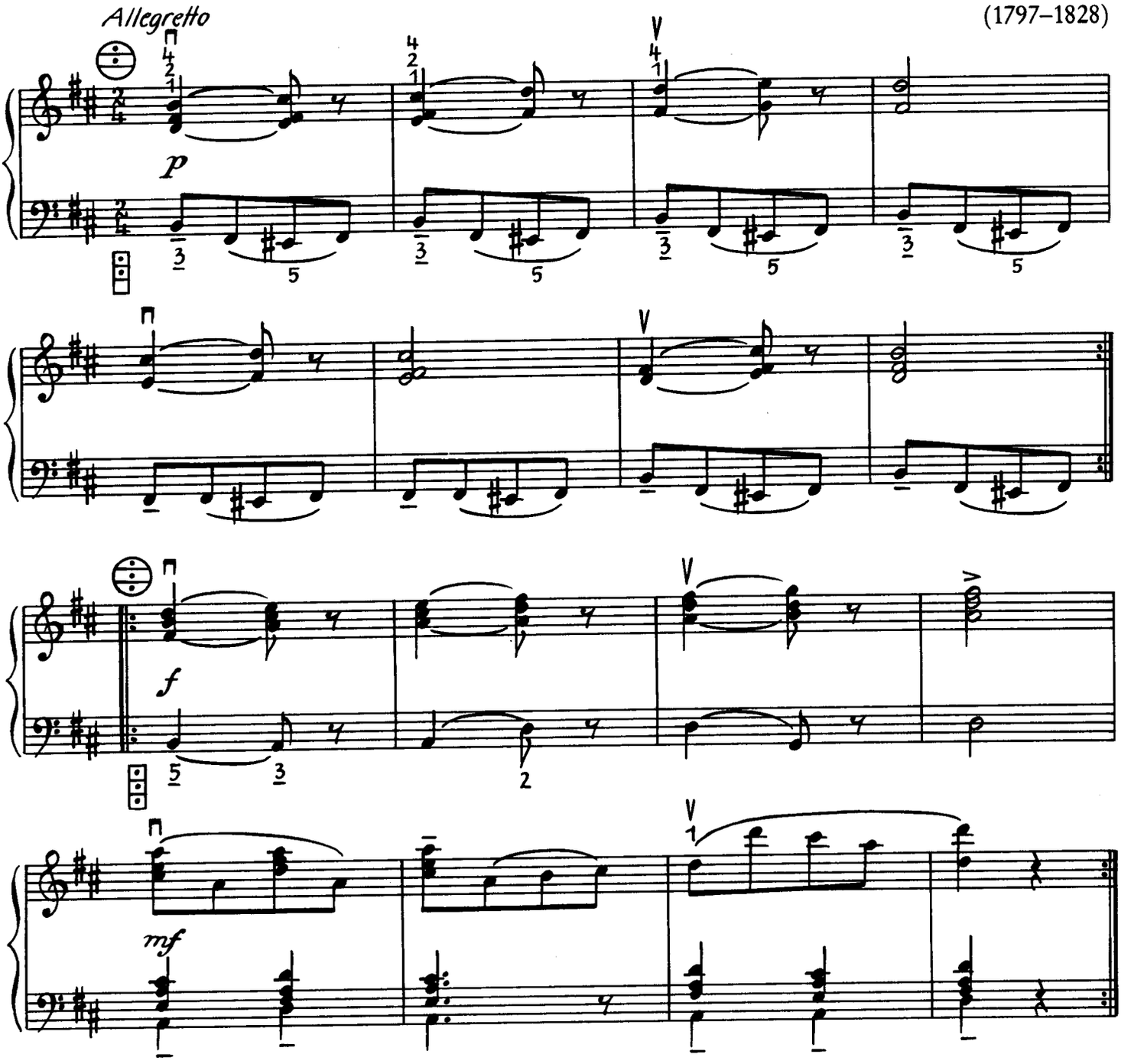
Ländler

Franz Schubert
(1797–1828)



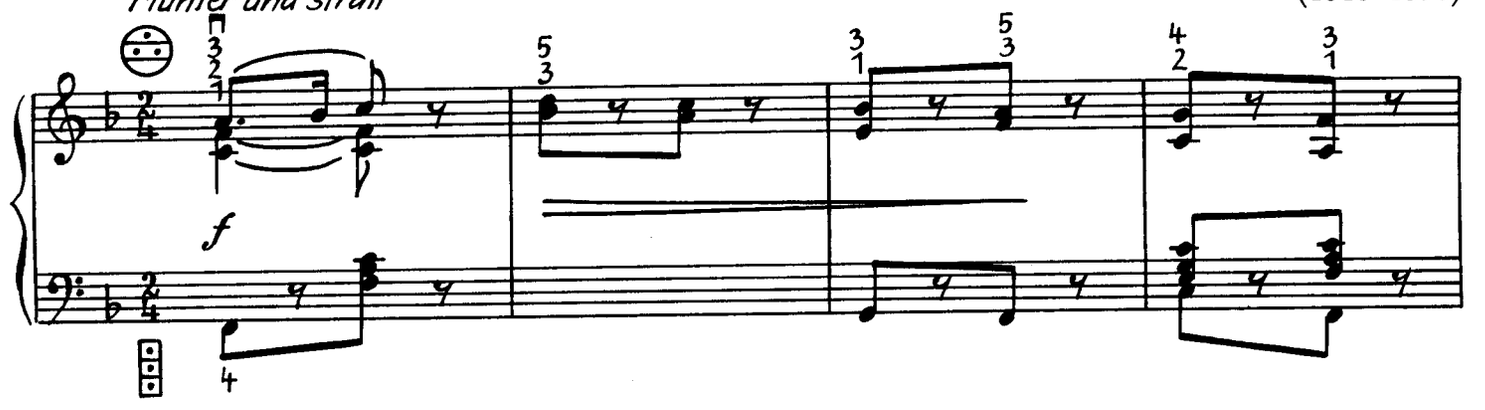
Ecossaise

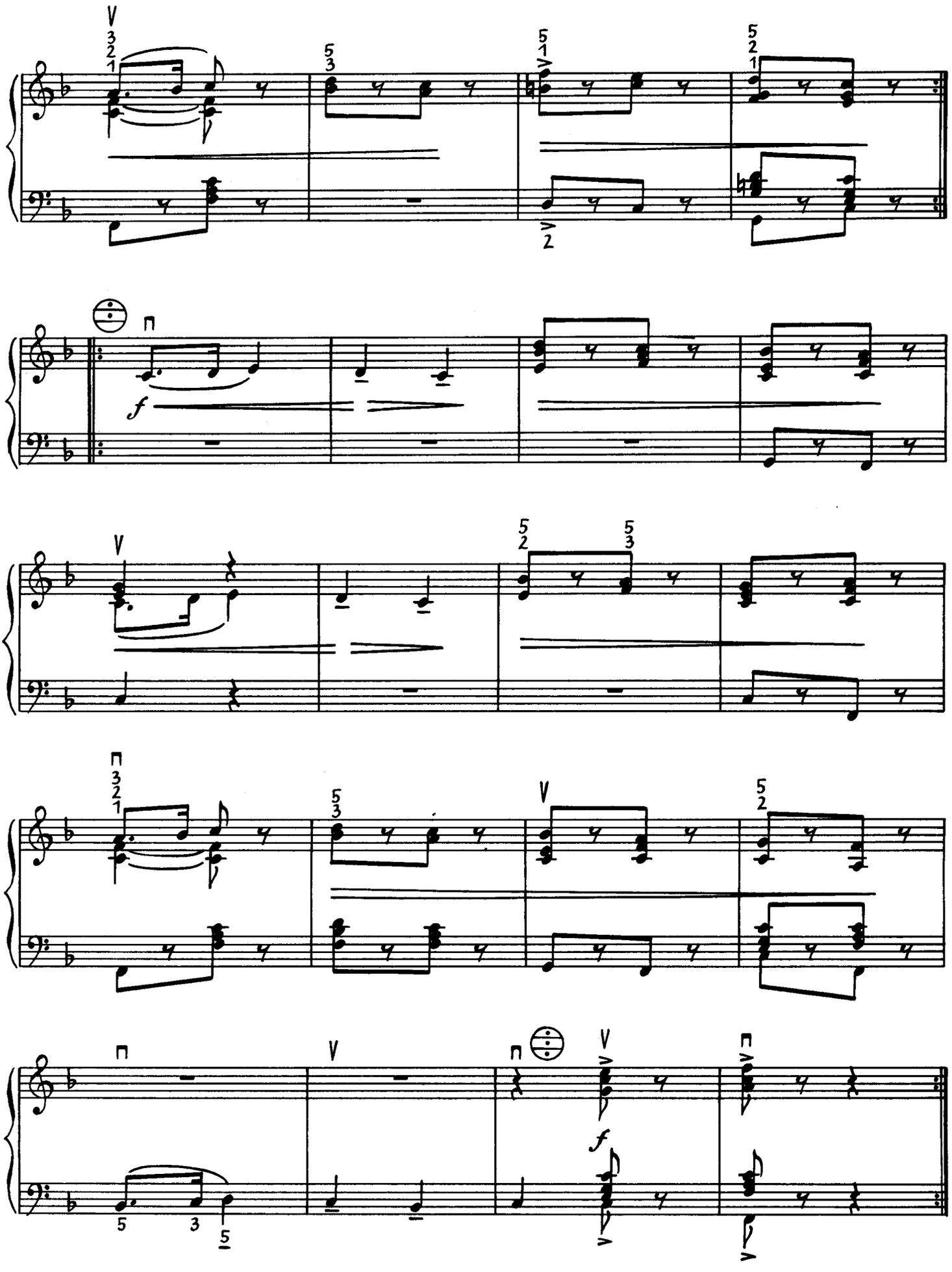
Franz Schubert
(1797–1828)



Soldatenmarsch

Robert Schumann
(1810–1856)




f
f
f

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Die mit * gekennzeichneten Kompositionen erfordern ein Instrument mit Melodiebaß-Manual.

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